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DECEMBER '91

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U.K. £2.50

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JIM KELTNER

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FEATURES

JIM KELTNER

Jim Keltner has built his reputation on coming up with that "perfect" yet unique drum part. Over the years greats like Joe Cocker, Bob Dylan, John Lennon, Elvis Costello, and the Wilburys have employed his witty yet highly grooving drumming. Now Keltner's in a new band with buddies Hiatt, Lowe, and Cooder, where he gets a chance to *really* let the ideas flow.

• by *Robyn Flans*

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SPEED METAL MIXED BAG

No, it's not just the blur of noise you might think it is. Just ask the drummers who have to deal with thrash's blinding speed, volatile beats, and—yes—elusive subtleties. This month we probe the nature of the beast with John Tempesta of Exodus, Vinnie Paul of Pantera, R.J. Herrera of Suicidal Tendencies, and Shannon Larkin of Wrathchild America.

• by *Teri Saccone*

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DIRECTORY FOR THE COLLEGE-BOUND DRUMMER

In this special feature, MD lists hundreds of colleges across the country where you can get top-notch drumming instruction while earning a full college education. And in a special sidebar, noted percussion educator Bob Breithaupt takes a closer look at your options and what you need to prepare for drumming on the college level.

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EDITOR'S OVERVIEW



More Drums On Campus



It's been over twelve years since *MD* ran a directory for drummers interested in college music programs. Originally researched by *MD*'s Harold Howland, our '79 Directory was the result of numerous requests from readers who were preparing to start college. Since then we've had further requests to not only update the listing, but to target it more specifically toward drummers wanting to attend a degree-granting institution while maintaining their focus on drumset.

Following our decision to revise the Directory, we once again contacted Harold Howland, who began nearly six months of research to bring us our updated "Directory For The College-Bound Drummer," presented in this issue. Considerably more extensive than the original listing, the updated version now includes close to 600 colleges, universities, and conservatories across the United States that offer opportunities for the drumset player. Along with the school addresses and phone numbers, it also includes the names of music department heads and faculty, and their teaching specializations.

Bear in mind that the Directory is merely a starting point. If you're truly interested in taking the college route, it's now up to you to contact the school, review the catalogs and music faculty qualifications, and set up appointments to visit schools that may interest you. And there's no better time to start that process than right now.

Many young people who are considering a college-level music program also have a number of questions beyond the selection of a school. We've attempted to answer some of those questions with Bob Breithaupt's article "Advanced Percussion Studies: Training After High School." A percussion instructor at Ohio's Capital University, Breithaupt offers some concrete ideas to help college-bound drummers review their options, prepare for advanced study, and evaluate the types of programs available at the college level.

One final note. I think it's important for drummers to remember that a college directory listing opportunities for *drumset* players would not have been possible a mere thirty years ago. It's no secret that the majority of college music departments had always accentuated European classical music training, and anything even faintly resembling progressive American music—not to mention the application of drumset—was taboo. And though there's certainly nothing wrong with the traditional training offered by most institutions, it's encouraging to note the acceptance of American musical art forms among the nation's leading music departments today. Fortunately, it's the college-bound drummers of the '90s who will benefit the most from the changes that have gradually taken place.

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MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by MODERN DRUMMER Publications, Inc., 870 Pompton Avenue, Cedar Grove, NJ 07009. Second-Class Postage paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1991 by MODERN DRUMMER Publications, Inc. All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: MODERN DRUMMER Publications, 870 Pompton Avenue, Cedar Grove, NJ 07009. Tel.: (201) 239-4140.

MODERN DRUMMER welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer, Dealer Service, P.O. Box 389, Mt. Morris, IL 61054. Tel.: (800) 334-DRUM or (815) 734-6013.

SUBSCRIPTIONS: \$27.95 per year; \$49.95, two years. Single copies \$3.95.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, P.O. Box 480, Mt. Morris, IL 61054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Toll Free Tel.: (800) 435-0715.

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READERS' PLATFORM



Kenny Aronoff

Style, technique, equipment changes, attitude changes...what an education Kenny Aronoff shared in his cover story. [September '91 *MD*] I've admired Kenny as a live drummer—I've seen him in concert with Mellencamp and at several clinics—but I wasn't aware of all the studio action he's had in the last few years until I read the story. I really appreciated learning about the changes Kenny did and didn't make for his various sessions. His career-oriented anguish over whether or not to take the Airplane tour was also an eye-opener. Kenny's honesty came through in the story just the way it does in his playing. Credit to Rick Mattingly for conveying that honesty so clearly.

Bill Wheeler
Aurora CA

New York Jazz Drummers Round Table

The caption on the opening photo of your "New York Jazz Drummers Round Table" [September '91 *MD*] says: "These gentlemen can *play*." I imagine that's so; their credits seem extensive. But there's no question about the fact that they can *talk*. Ken Micallef warned us that the guys "were opinionated." I'll say! It was hard to assimilate the real, valuable information contained in the article; I had to deal with too much *attitude* first.

Even while stating that anybody who came to New York "prepared" would find work, these guys were saying that nobody really *did* that, that people weren't studying their jazz history (which was essential in order to be a decent player), and that jazz education today is done by unqualified teachers with no practical ex-

perience. Whew! And there was an unquestionable amount of racial bias, too. The general consensus seemed to be that all important contributions to jazz drumming have been made by black men, and that it is only the black experience that really gives credibility to jazz music itself.

I don't for a moment discount the contributions made to jazz by black musicians, but I'm damned tired of hearing that *only* black musicians can play real jazz! If that's the case, why was Adam Nussbaum included in the group? What's Joe Morello done over the years, or Louie Bellson, or Ed Shaughnessy, or Dave Calarco, or Peter Erskine, or Steve Smith? It's one thing (and not a very nice one) to continually slag Dave Weckl, who, admittedly, is more at home in an electric jazz medium than "traditional" or "bebop" playing. It's another to dismiss all white drummers in total.

I didn't disagree with a word that any of the drummers said about playing, *per se*. But I do disagree with—and resent—the elitist, reverse-snobbery attitude that they conveyed. Yes, rock artists get more media coverage and more money. It's because they appeal to a larger audience, and are more marketable—plain and simple. That's a fact of musical life, and it's not news anymore; anybody going into jazz today does so with full knowledge of the situation. If you choose to play jazz "for the long haul," as Nussbaum said, then accept the fact that you're not going to become an MTV star and get on with it—without being bitter about it.

I guess my ultimate point is: Gentlemen, you may be great players. In that case, play for us, *don't preach* to us.

Scott Fresnell
Milwaukee WI

Since He Asked...

In your September *Readers' Platform*, Mike Musselman suggested that I ask myself if I had what it takes to be in a cover band. Well now, let's see: 1) The ability to stifle true creativity in favor of a salary; 2) the ability to call it quits on my own songs, and to join the ranks of "comfortable" music shovelers; 3) the ability to please the IRS; and 4) the ability to spend my musical life meticulously mimicking other artists' creations (with an occasional wacky splash of my own—tee hee!).

Why *no*—I guess I don't.

Michael Budd
Cincinnati OH

MD And Drums & Drumming

Well! It's one thing to "buy off" the competition; it's something else to "buy up" the competition! Five years ago there was one drumming magazine: *Modern Drummer*. Then there came *Rhythm*, and then *Drums & Drumming*. And then *D&D* bought up *Rhythm*. Now *D&D* has folded and itself been bought up, and we're back to one drumming magazine again. So what have we learned? That we only needed one in the first place, and that one is—and always will be—*Modern Drummer*. Congratulations!

Ernie Di Tomaso
Brooklyn NY



Vic Firth

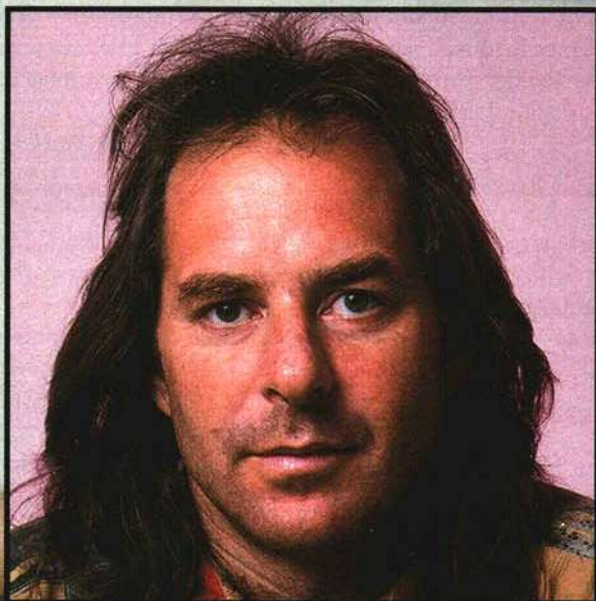
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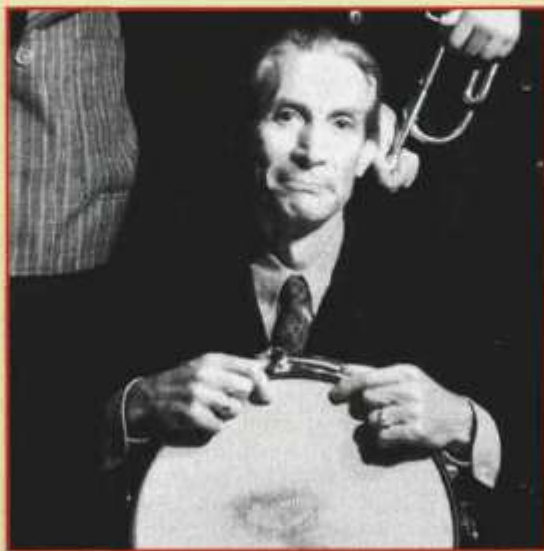
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Charlie Watts

When an English entrepreneur asked Charlie Watts for permission to republish a book called *Ode To A Highflying Bird*, which Watts had written at the age of 20 in tribute to bebop pioneer Charlie "Bird" Parker, Watts said okay and promptly forgot about it. But a few months later, Watts was presented with the final proofs of the book, and it was suggested that he make a jazz record to accompany the book's re-release. Watts said okay again, and the result is a boxed set (released in the States on Continuum Records) called *From One Charlie*, which combines the book, a 28-minute recording, and a poster of Charlie Parker.



The disc contains seven cuts: two of Parker's tunes and five originals by English saxophonist Peter King, who Watts commissioned to write music based on the book. Watts' drumming on the disc is exactly what you would expect from him: simple, tasteful, uncluttered. He modeled his quintet after a band that Charlie Parker once had with Kenny Clarke on drums, so Clarke is an obvious influence. But there is another strong influence as well. "Buddy Rich, believe it or not," Watts says. "The thing is, he is mostly known for huge, showy drum things, like his 'West Side Story' drum solo, which he was unbelievably good at.

"But I actually preferred him playing time," Charlie explains. "To me, he played in a rhythm section as well as anybody. There is a big band thing he did called *The Monster*, where he played with guys from Basie's band. It's nearly all rhythm, and it's quite

incredible. As a drummer, you can't be better thought of than Buddy Rich. But I think he was even better than people thought he was."

Watts also gets a chance to show off his first love on the disc, brush playing. An uptempo tune called "Blackbird—White Chicks" features an aggressive use of brushes that recalls Dave Tough. The final cut, "Going, Going, Going, Gone," is a slow ballad that displays a softer side of his brushwork. "It's very difficult to play a slow tempo with sticks," Charlie says. "With brushes you've got a softness that gives you

that split-second easing into the beat. Whereas with a stick, it's so immediate that it has to be perfect.

"People don't play brushes any more, do they," Charlie says. "It seems to be a completely lost art, I'm sorry to say, with the passing of Jo Jones. But certain things do work better with brushes."

On "Terra de Pajaro" Watts delivers a spirited mambo beat. But when complimented on it, he characteristically downplays it. "I've always done that," he says. "I play that on 'Sympathy For The Devil.'" As one might expect from Watts, there are no drum solos. "Peter King said that I should do a solo," Watts says, seemingly amazed that anyone would suggest something so preposterous. "I told him I hate drum solos—particularly mine."

• **Rick Mattingly**

George Mazur

The Godfathers are an English rock band that have it all: guitars, melody, and pure percussive power that cohabit with inspired vocals and clever lyrics. Earlier this year the band released their third and perhaps finest album, *Unreal World* (preceded by *Birth*, *School*, *Work*, *Death*, and *More Songs About Love And Hate*). They also have an uncelebrated drumming hero in George Mazur.

Mazur, a sturdy, high-octane player, is from the less-is-more school of rock drumming, and does not aspire to play rings around the drumkit. Yet his style is perfect for the Godfathers. "The really

technical players can be too much, really," he says. "It's like what's known in England as 'fretboard wanking': when guitarists get over the top with their playing. You can apply that theory to the drums. Obviously, you don't have to play flash to prove you're good."

The Godfathers have been gaining a consistently healthy following in the U.S., while back home, they're still regarded as an underground band, despite their constant touring. "We do play live quite a bit," comments Mazur. "It's one of the old traditions of trying to make something by actually getting out there and playing to the public. Besides, I prefer playing live to recording. You can't really get your rocks

off going hell-for-leather in the studio, whereas live, you create your own atmosphere."

George reports that he's quite pleased with the results of the new album. "*Unreal World* has a lot of variations on it, whereas the first two albums tended to be directed in one or two veins. This album has psychedelia, pop, rock, and various other things thrown in. It took us 15 hours a day for eight months to make this album, and I think when you spend that much time drawing out the recording process, you usually grow to hate the material. But I still like this one a lot."

Teri Saccone

Milan Zekavica

Blast Off To Heaven is the Escape Club's first album in two years. "I feel this record is a little more focused than the last one, *Wild Wild West*, and the sound on the album is kind of harder," says the group's drummer, Milan Zekavica. "For us, it was really a natural progression. We didn't want to make *Wild Wild West Part 2*. We wanted to move on from there.

"It was a lot different working with someone like [producer] Peter Wolf," Milan continues. "He's a fantastic musician in his own right and a great songwriter and arranger himself. Making the record with him was...how can I explain it?" He laughs at the recollection. "He was very enthusiastic about everything and anything. We used a lot of different techniques that in the past we had been experimenting with. On the last album I actually played on five tracks, and we used a drum machine on five tracks. On this album, the majority was done on a Synclavier, which was a new and different experience for us.



the songs sound good and the band and the producer are happy with them."

"With the machine, you can have total control with no compromises, as opposed to playing the kit live. It depends what you're looking for. Nowadays the machines have become so sophisticated, if we had the mind to, we could have programmed the Synclavier so that you would have a hard time telling whether it was a drummer or not. Because we wanted to keep a rhythm vibe going through it, when I did a fill, for instance, I kept the hi-hat going, which obviously you wouldn't do if you were playing live. If you listen to the record, it's kind of obvious.

"If I wanted it to sound like a real drummer, I would have played it myself," Milan explains. "The nice thing about using the machine is the only thing that stops you is your own imagination. My job in the band is to play for the Escape Club. I have no ego about what I play or how I play—as long as

Robyn Flans

George Hurley

When we started out with punk rock, we didn't quite fit in either," says FIREHOSE drummer George Hurley. "We were kind of the strange dudes."

Hurley and bassist Mike Watt were two thirds of the Minutemen, a seminal punk band that was more experimental and optimistic than your average punk outfit. After guiding light D. Boon died, they evolved into FIREHOSE, who have undeservedly inherited the Minutemen's punk label. Alas, FIREHOSE still don't fit nicely into any box.

Just take a listen to Hurley's drumming for proof. The punk spirit is still there, but a standard beat is a rare ingredient, and broken rhythms, ride patterns on cowbells, and tasty splash cymbals abound. What's going on here, anyway?

"When we're on tour," George offers, "we listen to a lot of different music, like African, Zydeco.... We just try to broaden our minds." And that works its way into the tunes? "Yeah. If you're playing these hard numbers and then break into some-

thing that's more 'Latin-y,' it kind of puts a good space between the songs."

George has also made some additions to his drumset to aid in his playful patterns and sounds. "I've bought some cowbells, and also some UFIP *Clang* cymbals, which really work well when you're bringing songs down into quiet parts. Sometimes they can become big parts in a song. And the more complicated patterns are fun to play. Once you get them all worked out, they're really gratifying."

Hurley's beats were most recently captured on *Flyin' The Flannel*, FIREHOSE's fourth album, and their first with a major label. "I was on SST Records for twelve years," George says, "and they've done a lot for us. But after a while you need a new inspiration. We recorded the whole album before we gave it to Sony, and they liked it and accepted it. So yeah, I'm pretty excited about it."

Adam J. Budofsky



Vito Bono

A new band out of St. Louis, Missouri, Kingofthehill, has been called everything from funk-fusion to danceable heavy metal, and they faithfully earn such a broad description on their debut album, *Kingofthehill*.

Drummer Vito Bono clearly avoids being pinned down to specifics when he describes the band as "simply playing Kingofthehill music, plus it's got a groove to it. A lot of people say, 'We play groove music too,' just because they break down with bass and drums. If that's all people get out of this music, then that's great. But I think that you can listen to a song where the bass and drums don't break down, and it still can be a groove.

"We never started doing this because we heard other bands play this way," Vito insists. "It's just the way we always played. This sound is pretty happening now, but even if it's not happening five years from now, we'll still be doing it because that's how each of

us plays. It's a '70s vibe."

Vito is also into big-sounding drums and a basic '70s setup, with a minimum of electronic gadgets and goodies. "The only thing we sample are the horns," he confides. "We're not playing to a DAT, or anything, so the whole live feel is still there. That's something we're trying to bring back: 'Let's just play it ourselves no matter what.' So if the vocals are sorry-sounding one night, those are still *our* vocals, coming through proud and true."

Kingofthehill are wowing crowds and critics from coast to coast on their current tour, and Vito says that the positive feedback has been an incredible boost. "It's great to hear people coming up to us after a live show and say that the record doesn't even come close to our live show. They tell us that our record is intense, but after seeing us live it's hard for them to go back to the record."

•Teri Saccone

News...

Bud Harner on the new Uncle Festive release, *The PaperAnd The Dog*, with **Brad Dutz** on percussion.

Rob Ladd is recently home from a tour with Susanna Hoffs, and is about to start work on her new album.

Jim Blair has been recording with Nia Peeples, Keith Chagall, and Janice Jamison, as well as doing live dates with Howard Hewitt and Spencer Davis.

Alvino Bennett can be seen in the film *A Class Act*, with Kid 'N' Play. He's been doing

some live work with Pretty In Pink as well as working with Chaka Khan.

Herb Shucher has been working with Epic artist Les Taylor.

Hugh Wright has been working on Boy Howdy's debut album for Curb Records.

Stixx on recently released album by Shotgun Messiah.

Frank Araneo has been on the road with The Lost.

Carl Latham has been gigging with the Fantasy Band, which includes Dave Valentin, Larry Coryell, Roy Ayers, Noel

Pointer, and Victor Bailey.

Joe Franco on new releases by Vinnie Moore, Blues Saraceno, a band from Spain called Mecano, Henry Lee Summer, Eric Carmen, and Kathy Troccoli. Joe is also in a new band project with Dee Snider called Widowmaker.

The **Les DeMerle** Band, featuring vocalist Bonnie Eisele, has been performing as the house band at the Ritz Carlton Hotel in Emelia Island, Florida. Les has also been playing a few clinics in the Jacksonville area.

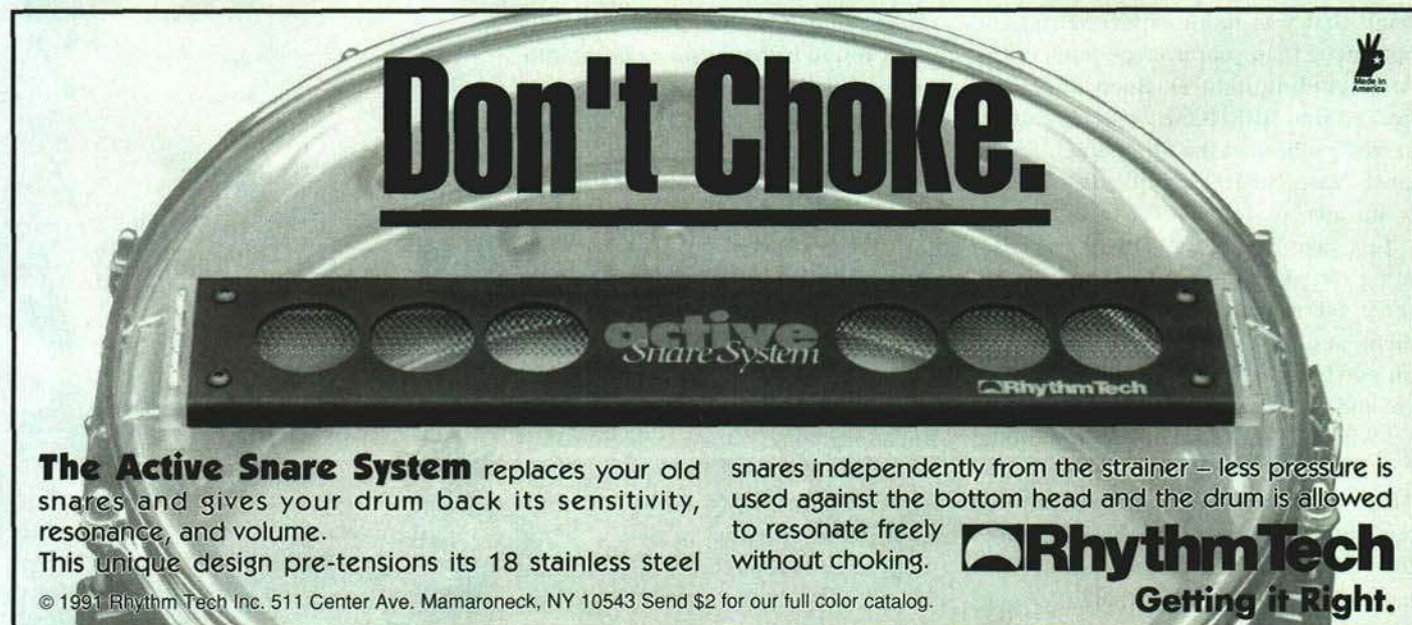
Andrew Korn currently working with Noel Pointer.

Adam Nussbaum recently toured Europe with Eliane Elias and recorded with Phil Woods, and is currently on tour of the Far East with Toots Thielemans.

Denise Fraser has been working with Sandra Bernhard, including a 30-city tour this past September.

After touring all summer with the Triplets, **Howard Joines** is back on his regular gig in the pit for the Broadway production of *Miss Saigon*.





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Neil Peart



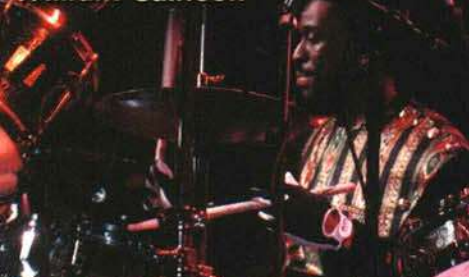
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Steve Smith



William Calhoun

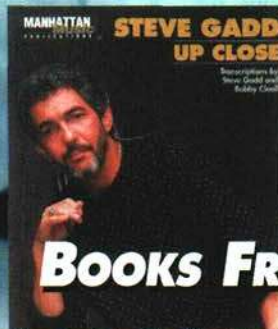
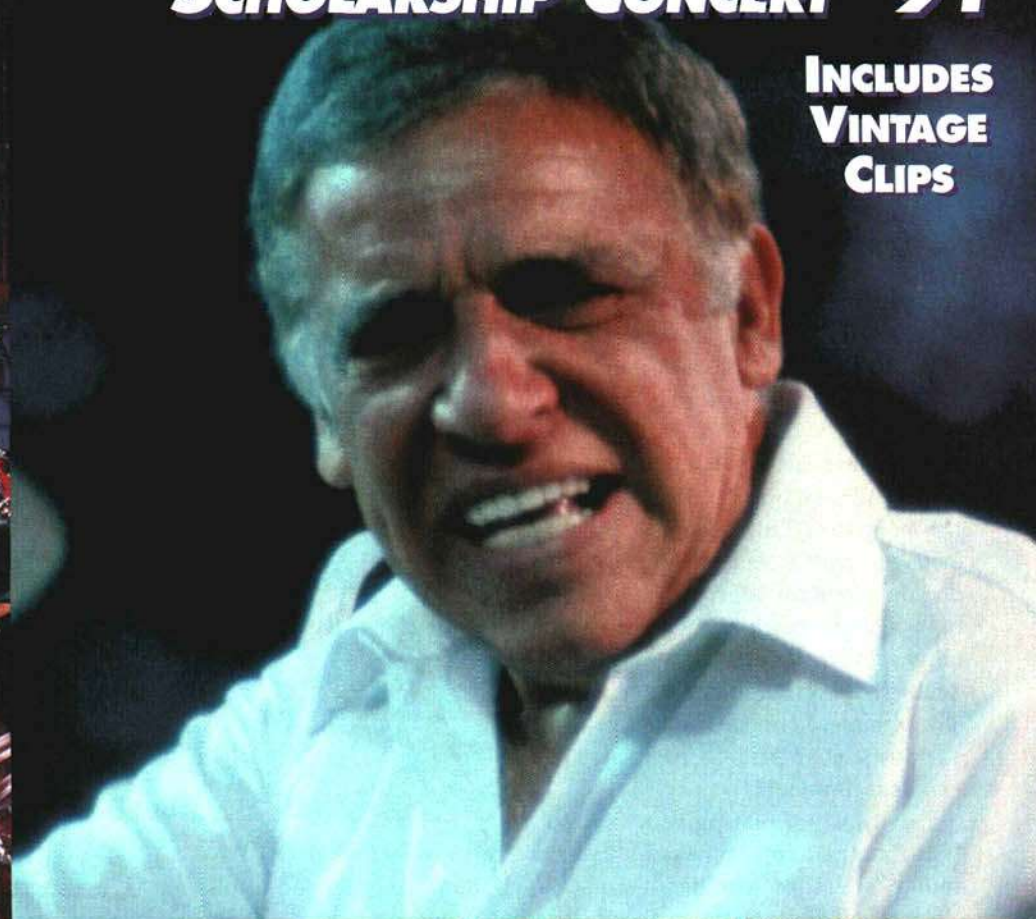


Marvin "Smitty" Smith



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ASK A PRO



Gregg Bissonette

Q I really admire your ability to switch from style to style so smoothly, while always playing everything so musically—as well as technically perfect. To me, you're the perfect role model for those of us who wish to be well-rounded players.

I've been practicing and playing double bass for almost a year and a half, and while I'm happy with my progress, I'd like to focus on other aspects of my playing. How do you maintain your excellent double-bass technique while focusing on techniques and styles that involve little or no double-bass within them? Is there eventually a point where you don't have to constantly use your left foot in order to maintain its technique?

Finally, when playing very fast quads (32nd notes), sometimes the two notes on my feet tend to sound "squashed together." Yours always sound so crisp and clean. I've tried practicing these slow, but it doesn't seem to help when playing them fast. Do you have any exercises for this problem?



"icing on the cake." The most important thing is trying to play with good time and feel on just one kick, snare, hi-hat, and ride cymbal.

Try practicing all the double-bass exercises you can find while you're at home. But when you go to the gig, avoid throwing in double-bass exercises just to keep your chops up. That's a quick way to bum everyone out. Once in a while—at the end of a tune or in a solo or occasional fill—you can use double bass, but try not to overdo it. Tape-record yourself whenever you practice or perform. Listen back carefully to what you just played and be your own best critic.

You might be able to even out those "squashed together" notes by playing a pattern like:



Mike Fraters
Chico CA

Start slow and play with a metronome or pre-recorded music. Try to leave the right amount of space between those bass drum notes (not too close together). The pattern should sound like even and constant 16ths or 32nds. Keep jammin' on it till it sounds most triumphant!

A First of all, thanks for the very kind words. I try to think of double-bass playing sort of like "extra credit" or

Neil Peart

Q First of all, I'd like to thank you for the awesome drumming and music you and the band have created over the years. Keep it up.

Now for the question: I have been observing many drummers live, on *MTV*, and in *Modern Drummer*, holding their sticks at the very back of the stick. I was taught that the proper way to hold the stick was about a third down the shaft so that there is about 1 1/2" to 2" behind your

hand. This seems more comfortable to me. Where do you hold your sticks, and please explain the hazards and advantages of a proper grip.

Douglas Isom
Houston TX

A Thanks, Douglas. Like you, I learned to hold my sticks about a third up the shaft, and I use that grip for butt-end or right-way-round, matched

grip or traditional. Because I tend to pivot the stick at the thumb and forefinger—and use my fingers quite a lot—that placement gives me good balance and a good hold. But, I suppose, this is another one of those things that comes down to pure taste. If some drummers are comfortable clinging to the bitter end of the stick, then let 'em, I say! (Maybe they've got short arms!)



THE TECHNOLOGY BEHIND CZX STUDIO

THE SHELL IN ITS RAW STATE

CZX Studio shells are the most scientifically advanced in the history of drum manufacturing. No shell in existence requires a more painstaking process than the creation of CZX Studio. The drum begins as a prime log of Northern Hokkaido Japanese birch. The log, in its raw state, is seasoned and dried for one year. It is then cut into plies and aged again, for another full year. When curing has been completed, the plies are inspected for perfection and only the flawless are cut to shell size specifications and laminated by heat pressing. The selected 100% birch sheets are then placed in a factory facility at Pearl called the environmental room. Here, temperature and atmospheric moisture are controlled to ensure the wood is acceptable in its final state prior to actual shell formation. This process takes five months for completion. The plies are again inspected. Only those judged perfect are accepted and brought to the shell formation division of Pearl. It is there that these acoustically superior raw materials are transformed into the heart of CZX Studio drums.

THE SHELL FORMATION PROCESS

All Pearl shells are manufactured utilizing a patented heat compression process. The development of CZX Studio shell formation machinery adds an additional technological advancement.

These exclusive molds are equipped with multiple heat sensors. This ensures that CZX Studio shells will encounter the exact scientifically prescribed temperatures during the compression manufacturing procedures. Equally important to CZX Studio shell methodology is

the glue used to bind and solidify the plies. It is a special chemical compound developed by Pearl for exclusive use on CZX Series drums. After years of research and development, Pearl's science team created an adhesive that not only bonds the wood, but actually dries to the same hardness as the aged and cured birch. Again here, the heat compression sensors ensure the liquid is heated to an exact designated temperature for complete wood and glue solidification. Plies and compound virtually become one.



THE SHELL BEARING EDGE

CZX Studio shell bearing edges are cut the same way all Pearl bearing edges are cut, by computer. Nothing is left to chance. The customized bearing machinery is programmed for the most sonically perfect razor cut available. The edge is slightly recessed from the outer ply for exact head to shell seating. Again, computer sensors are used so that each and every bevel on CZX Studio drums is not only consistent, but affords the player the best shell bearing edge available today at any price.

CZX STUDIO

The Science of Art

Simply put, the CZX Studio Series is the most scientifically correct and highly customized acoustic drum in the world. From start to finish, no less than sixty people are involved in production to make one drum. The metamorphosis of this instrument will involve thirty seven steps and processes before it is ready for market. Virtually every procedure involves hand customizing so that each and every CZX Studio drum is a work of art with a human touch.

Most significantly, CZX Series technology and research has brought to bear several acoustic breakthroughs. Specifically, a drum shell must do two things to be viable. It must absorb vibration for tonal texture and it must refract vibration for its audibility and projection. The concept for varying thickness on differently sized CZX Studio drums is the application of physics regarding absorption and refraction. CZX shells absorb sound waves within the birch plies to a depth that offers the maximum acoustical properties available from the material. The tonal bonds created are then refracted out of the wood, through the shell, and are projected to the audience. If a shell allows too much tonal absorption, the frequencies actually leave the shell through the ply walls. What is created is a shell *aura*. Unless you mike drums from the side, top and bottom, a significant amount of tone and resonance is lost through this shell leakage.

Applied physics, technology, hand craftsmanship, customized machinery, the most expensive materials available, and patented exclusive processes. CZX Studio, the application of science for the purpose of acoustical perfection.



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The best reason to play drums.




IT'S QUESTIONABLE



How Does One Become A Drum Tech?

How can I become a drum tech? I've talked to a couple of techs, but the gist of their answers was that it was luck. I don't believe that. I've learned many things in my six years of drumming, and I have helped fellow drummers with what I've learned. I feel I am technically adept and open to ideas. Part of my talents comes from my degree in drafting and design; part comes from trial and error. Any help will be appreciated, as I am extremely interested in this type of career.

Jim Lehmann
Kirksville MO

 We put your question to Jeff Ocheltree, a top drum tech who was profiled in *MD*'s April '91 feature on drum techs. Here's his reply: "There isn't one simple answer to your question, except that luck has nothing to do with it. There are a lot of variables, and a lot of abilities required—along with commitment and a passion to work long hours on the road and/or in the studio. Being a player yourself gives you an edge as a tech, but it can also present a conflict. You can only do one or the other in order to do either job well. If you're a tech, then (like a drummer) you are working with the instrument and its maintenance. But you also have to concentrate and anticipate problems with the gear and/or the player during a show or session. You have to *think* as a player and *observe* attentively as a tech.

"A tech must have knowledge and experience working with a variety of percussion instruments—along with the mechanical knowledge necessary to maintain or modify drums with the proper tools. It's very important that a tech be

able to *tune* any drum—with several tuning techniques—and have an understanding of different drum sizes and head combinations as they apply to drum sound. Pay special attention to tuning by ear—either by trial and error or by watching a timpanist in a rehearsal hall or other forum.

"One should have experience in microphone selection and placement techniques, for various live and session situations. Learn to achieve a good drum sound quickly, while developing your personal techniques. It's also important to be able to work closely with a sound engineer or fellow techs. For example, you need to be able to relay your drummer's monitor- and house-mix requests to the engineers in the proper terminology.

"It's advantageous to have experience with different styles of music, because they often call for different types of gear and different technical requirements. It's also good to have some familiarity with electronics, since so much triggering and sampling is going on today.

"Most important is the ability to communicate with and get along with others. You'll be working with many different personalities and living with them on the road, in a sometimes stressful situation. You must have a positive attitude, admit when something is over your head, and be able to ask for help from a fellow tech. There is a camaraderie and friendship with both fellow crew members and players that makes the work all the more rewarding.


"When it comes to starting out, geography can play a big part—in terms of opportunities for getting your name around and establishing yourself. There

is no union or any assurance of finding work in this business—just word-of-mouth about your last gig. Read publications such as *Modern Drummer*, and check out local rehearsal halls and drumshops. Call management companies, and talk to as many players as you can, in order to build a rapport. Don't give up! I've been fortunate enough to work with many greats, but there are lean times, too. Keep yourself connected to the percussion community; it is the best!"

Who Makes Affordable Stands?

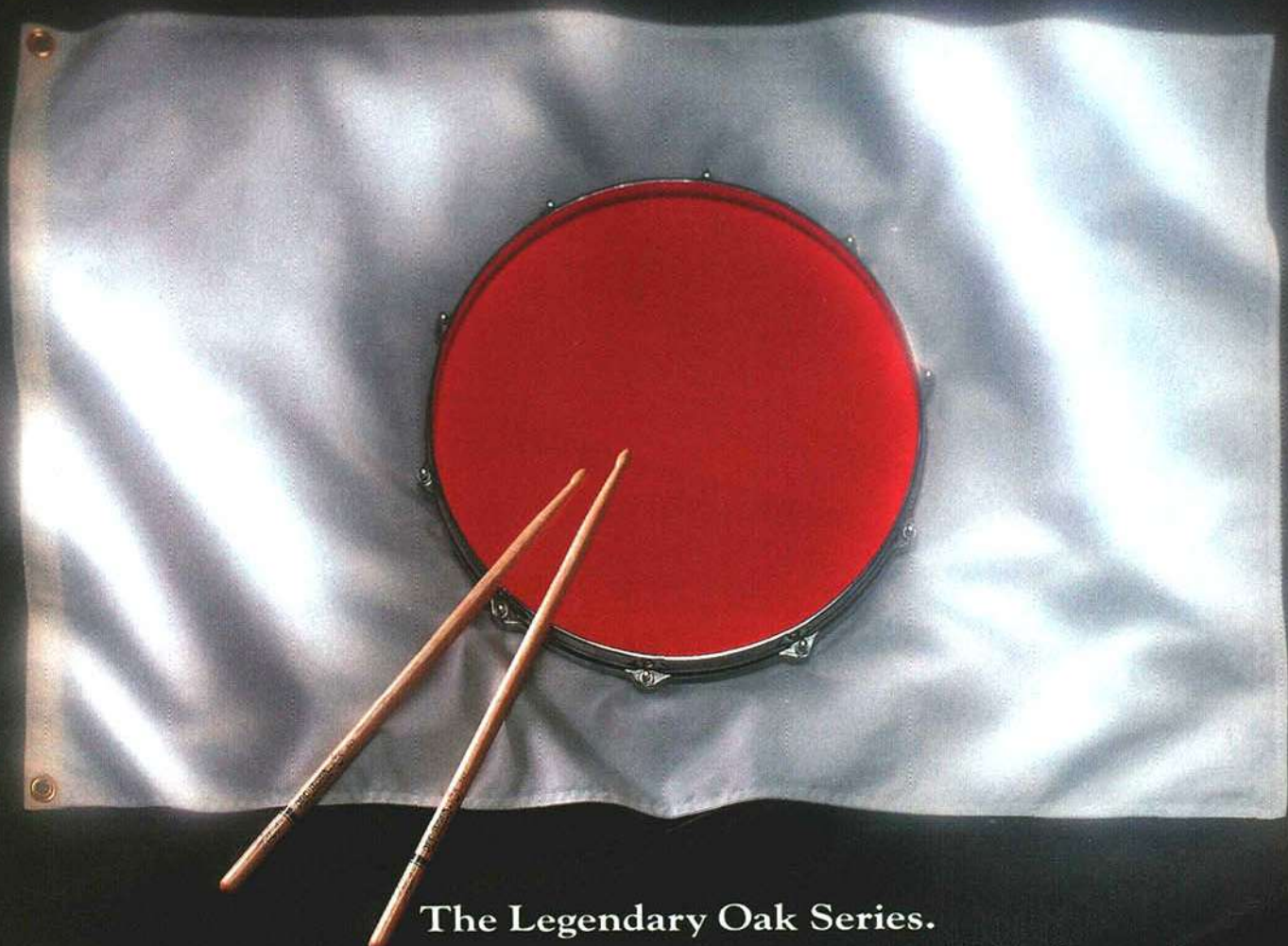
I recently bought a set of Sabian *B8 Pro* cymbals. They're really great, but so reasonably priced that in most cases stands for them are more expensive than the cymbals! Do you know of any stands of good quality that are affordable? I use single-braced stands, and have never had one fall on me, so my hardware doesn't have to be heavy-duty.

Brien Thornell
Fresno CA

 Most major manufacturers offer light-duty stands; they just don't promote them as much as they do their larger models. In some cases the less-expensive versions don't have quite the height range, or don't offer as sophisticated tilts as do their "big brothers," but you may not need those features. Check out Yamaha's 572 stand, Tama's *Stagemaster* series, Pearl's 750 series, CB Percussion's 3000 series, and lightweight models from Remo, LP, Ludwig, and many other brands.



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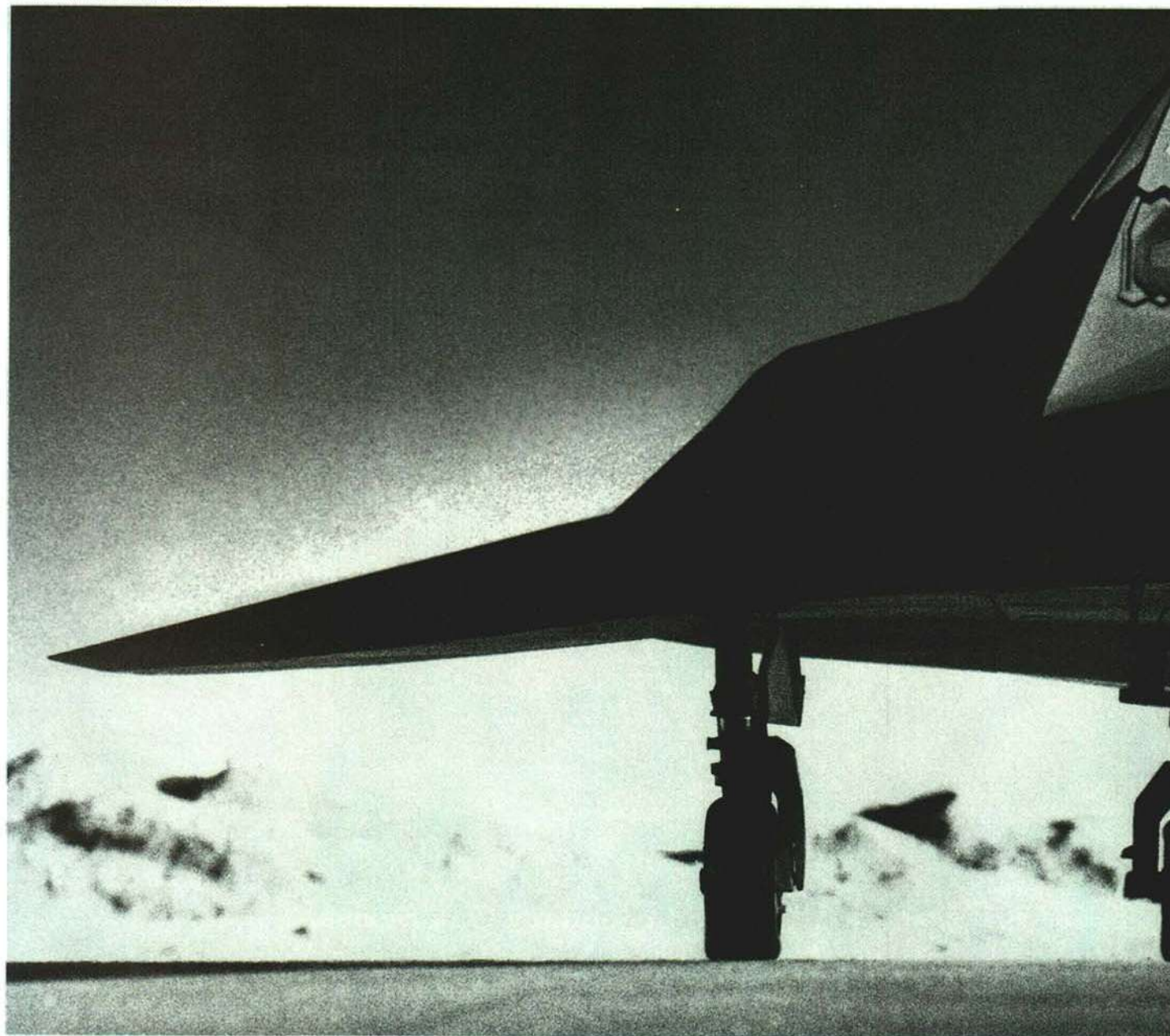


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That tiny little slit of a window allowed us room to build additional support into the cassette shell for

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E, THE SMALLER THE WINDOWS.

rated XLII-S, "Head, shoulders and torso above the rest."

Of course, an XLII-S cassette is going to cost you more than one with big, low-performance windows and matching sound.

But not so much more that you have to go to Congress for it.



TAKE YOUR MUSIC TO THE MAX.

JIM KELTNER:

The Studio Legend Joins A Band

By Robyn Flans
Photos By Jack White

Jim Keltner would rather talk about anyone but Jim Keltner. Throughout our numerous conversations, he has lamented the usage of the words "I," "me," and "my." It simply embarrasses him to talk about himself. When I call periodically for information for my *Update* column, he never wants to give me a complete run-down of who he's been working with. He says he finds it too pompous. I always figured that anyone who has taken part in as much music history as Keltner would be proud of what they've *done, period*.

Jim's career began in the small LA jazz clubs. Later on, in 1965, fancying himself a pop star (he says, tongue in cheek), he took a gig as one of Gary Lewis' Playboys, playing on one of Lewis' huge hits, "Just My Style." He pinpoints his *real* beginnings, though, as Delaney & Bonnie and Friends in 1969, because his work on their *Accept No Substitute* attracted a lot of attention and began the recording ball rolling. "They encouraged me to play as crazy as I could," Keltner recalls of that album. "I just tried to play loose, and it worked—although when I listen to it now, it sounds clumsy to me."

Still, that album began the long, impressive list of those with whom Keltner has worked, including Joe Cocker and Mad Dogs & Englishmen, Bob Dylan, John Lennon, George Harrison, Ringo Starr, the Traveling Wilburys, Ry Cooder, John Hiatt, and Elvis Costello—not to mention the jingles, TV, and movie dates he does, and Little Village, his new band with Ry Cooder, Nick Lowe, and John Hiatt.







"I remember the next morning was very early," Jim laughs. "They had already done this track, but there were no drums on it. It was a great track to play to—real funky. Chaka was singing in my ear, 'Dance with me, baby, baby, dance with me.' I had a lot of fun, and the next thing I knew, I heard it on the radio a bunch of times. I loved the fact that I had played on a song like that, because most people in those days knew me pretty much as the player of ballads or quirky songs, the guy who plays on 'Short People' or songs that nobody else knows quite what to do with. So I got to play on a genuine funky hit. Then when the album came out, I didn't get any credit for it.

"Then there's a John Lennon song called 'You Don't Know What You've Got (Until You Lose It),' which is on the *Walls And Bridges* album. I told the engineer that I was going to try something different with the snare drum on this song. I wanted to open the snare drum all the way. In those days, you couldn't do that. You had to have all that tape all over the snare drum, but I wanted it to be wide open on this song. I wanted it to be real grungy; I wanted the snares to be a little tighter and the head a bit looser so I could get away with playing ruffs and drags and stuff. I also opened up the rack tom by taking the tape off of it. Everything was a big rattle, and I was worried that they were going to say, 'Jimmy, this just isn't happening, babe. You've got to put some tape on it. What are you doing to us?' But they didn't. They worked with me."

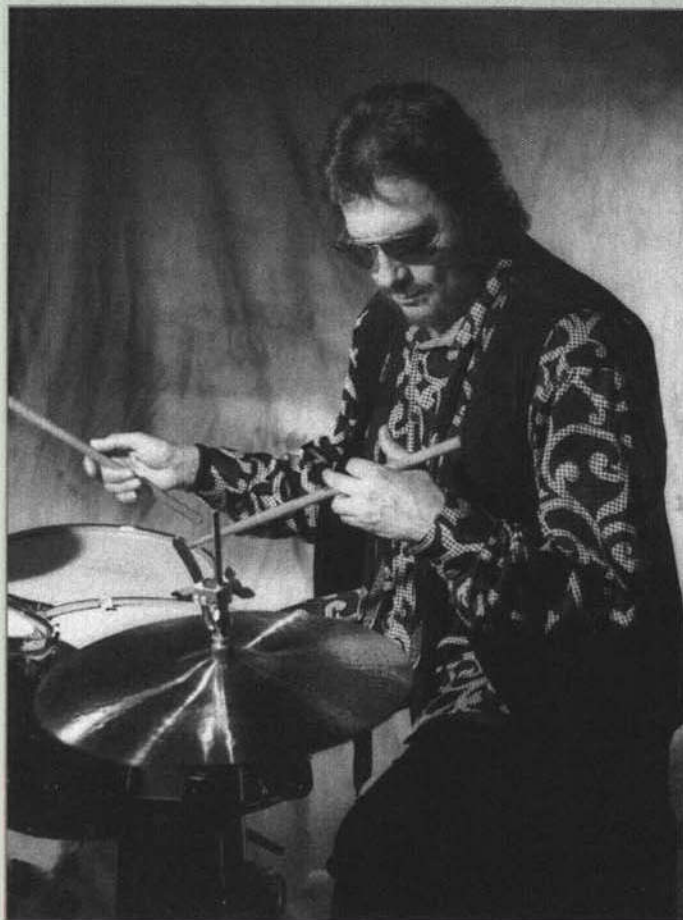
Keltner says that not only did the engineers go for it, but so did Lennon. "In the old days, he would encourage Ringo to do radical stuff—radical for those days. When I hear that song, it

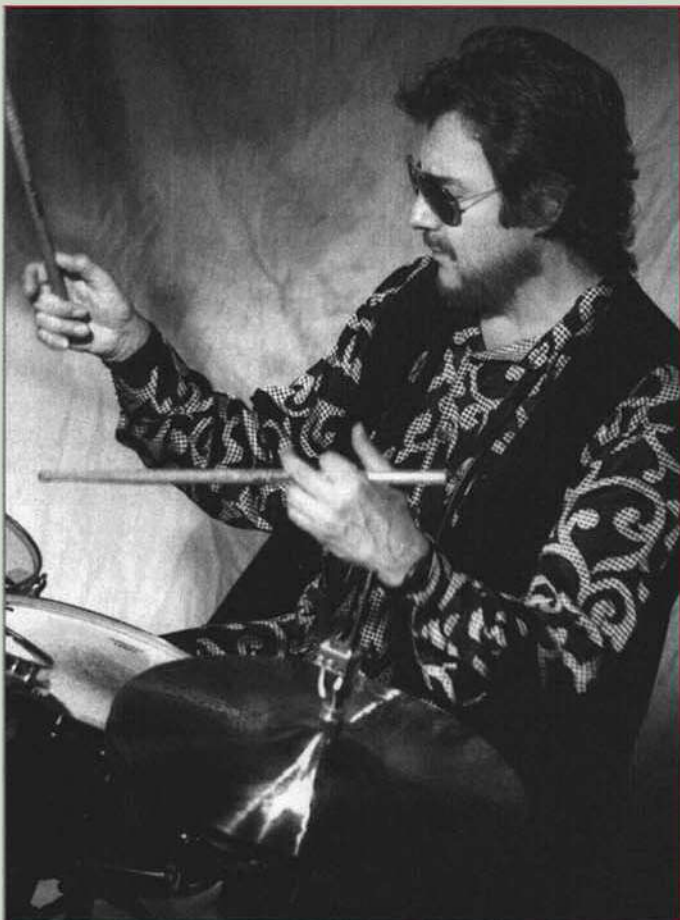
At times, I've thought that Keltner's reluctance to talk about some of his session dates was because he was ashamed of some of the work he does. But that seems unlikely, because I've always known Jim to be so vibrant, excited, and enthused about his job. Unlike many session players, he takes all calls, he says, probably due to the work ethic instilled in him by his parents.

Certainly there are those dates Jim *is* less proud of, but he assures, "I don't think there has ever been any recording I have ever done that I am ashamed of. I just feel that if there is an occasional period when I've done a lot of projects in a short time, I'd like to edit my resume back a bit—just put in the things that may mean the most to me. I'm not trying to hide anything I've ever done, but given the opportunity to edit, I may have kept out something like 'Heartlight' [Neil Diamond] in favor of a Ry Cooder date. But I wouldn't edit it out because I was embarrassed to have played on it. I still like hearing it on the radio. I'm at the stage of my life where I hear records I've played on on all the stations from classic to contemporary. It's cool, I like it."

But Jim doesn't want to talk about specifics. If he mentions one song, he'll be deleting another, and he doesn't want to make those choices. The most I could get out of him were two anecdotes about specific recordings he made.

"One that I would pick out is Rufus' 'Dance With Me,'" Jim concedes. "People seem to really like that one. I was working at the Record Plant one night, doing a thing called the Fan Club Hour, and [Rufus drummer] Andre Fischer was in the hallway with a cast on his hand. He asked if I could play for him the next day, and I said I would love to.





brings me right back to the session. And I liked the way I played on it at the time. It's a funny, loose kind of thing."

In *MD*'s first interview with Keltner, he posed the idea that musicians tend to play similar to the way their personalities are. Does Jim think this applies to himself, too? "I'm basically a very hyper person," Jim explains, "but I've spent so much time over the years trying to contain myself that I believe I've created somewhat of an illusion of being an easy-going, laid-back kind of guy. I think that those kinds of contradictions in our personalities sort of shape the way we approach our instruments."

One potentially contradictory situation for drummers is the idea of playing with spontaneity in the studio, but still playing the right part—a situation Keltner is well aware of. "In the studios particularly, I hear so much talk about 'spontaneity' and 'soul' and 'feel'.... I believe those are private things; they're inside you. They are very intangible, and you certainly can't create them by talking about them. I prefer to know where I'm going or what I'm going to do with something before I'm going to do it."

"But I work with people a lot who want spontaneity and 'the moment,'" Jim continues. "Some people actually don't want me to know the song before I start playing. They believe that after you've played it a few times, it's not going to be any good, because you're getting to know it too well. And there *are* times when that is true. You can start to know a song, and whatever magical little feel that was occurring when you first heard it disappears. When that happens, there's nothing you can do but put it to bed or try it another time later. I love those times

when the first take can't be beat. That happens a lot, actually—especially with our new band, Little Village.

"But I still think really deeply about everything while I'm playing," says Jim. "It wasn't always like that—like in the old days, when I used to try to pickle my brain. You can get so stoned that you can't think about anything. In those days that was the point. But for every one time I played beautifully while I was in that state, there would be hundreds of times when I would just barely be able to make it. It was then that I'd be absolutely ashamed of being called a musician, absolutely ashamed of being alive and taking anybody's time. I thank God I don't do it anymore, and as a result now I can actually enjoy listening to my playing sometimes.

"Getting back to spontaneity, there is a song on our new album called 'Do You Want My Job?' One day the song finally came together where we were happy with our arrangement, so we decided to cut it the next day. I walked in and sat down at the drums, and Ry was playing a totally different groove from what we decided on the day before, and with much less intensity. So I set up a bunch of percussion things all around the drums and figured I might just play bass drum, very little snare and toms, and mostly percussion and some cymbals. The only problem was, I only had one chance to scope it out, because the first take had a great vocal by John, and the guitars were beautiful, and Nick's bass was just right. So I have to live with this song sounding kind of incomplete to me from the drum point of view. But still, it has an irresistible feel to it. In this case, it is hard to say if I would have liked it better if I had been able to



Keltner On Equipment

By Robyn Flans

RF: How do you know what to take to a session?

JK: Over the years you learn what tools are needed. I'll try to find out as much as I can about the gig ahead of time. If it's going to be a TV or motion picture thing, then I know that they'll just want a good, punchy set of drums. So I'll make sure the bass drum has a hole in the front head, or the head off, and it's got a blanket stuffed in there. I'll make sure the rack tom has a coated Ambassador on the top and it's tuned a little on the lower side and real punchy. The floor tom would probably be the same combination. I pick the snare according to the music.

I have a lot of bass drums because I love them so much. I don't like to play the same one all the time. They're all DWs, except for one little 1958 12x22 Radio King, and an old 28" 1933 Ludwig & Ludwig.

If I get a call from, say, a producer who is doing a new band, and they want to experiment, I'll have everything there, but I'll try to find something different as well. I'll have Ross Garfield [the Drum Doctor] put up my double-headed bass drum—either the 20", 22", or 24"—and I may have one of my old bass drums sitting around ready to go if they want something a little more radical. So it will usually be between a real good studio-sounding kit or something more oddball. Also, recently I've taken to putting up vise grips all around my rack so I can mount anything at a given moment. I like to play a lot of stuff live and use fewer overdubs.

RF: You mentioned playing Dolly Parton's hat box in the article in *Musician* magazine. Any other fun things like that?

JK: On a recent Bruce Cockburn album, I put two talking drums between my legs, tossed bells in the air with my left hand, and played a bass drum with my right foot. I was also playing a washboard vest that my good friend Billy Block gave me with my right hand. Of course it depends on the engineer, the producer, and the artist, but it's a lot of fun to do this sort of thing instead of overdubbing.

It's fun when you can listen to a song and think, "I'll substitute this sound for the snare drum and this sound for the hi-hat and this and that for toms." One thing I did on the Little Village album that was great fun was playing a combination of wood blocks, a triangle, finger cymbals, and castanets, all in one configuration built on a tiny stand. It used to belong to the original Ice Follies drummer, and Hal Blaine inherited it. He ended up giving me that and a few other little goodies. It's real special, and I've had it all these years.

Of course, I've talked a million times about the garbage can cymbal I played on Steely Dan's "Josie," so I don't want to go too much into that. It's a riveted garbage can lid that was made for me by Bob Yeager.

RF: You use DW drums.

JK: They're now making a 5-ply drumkit that is a delight to play. It's got plenty of body, and it really doesn't seem to matter whether you put a thin or thick head on it; you still have a lot of tuning capability. I'm generally using thinner heads nowadays. I use one rack tom, and it's generally an 8x12 or a 10x12, and on top I'll put a coated *Diplomat*. I'm not particular about what's on the bottom. Sometimes it's cool to have a *Diplomat*, sometimes an *Ambassador*. Then I have a 14x16 or 16x16 floor tom, and generally I put a coated *Ambassador* on top.

The fact that you can pick out your own DW shells is fantastic.

continued on page 68

play the song more than once. It certainly *was* spontaneous."

Ry Cooder recently said in *Musician* magazine that if Jim's "fun meter" goes down, things pretty much come to a halt. One might wonder how it's possible to do studio work that way. But Jim explains that the fun meter doesn't apply to his workaday sessions. His fun—or lack thereof—is only measured during projects where he might have a great deal of input, such as when he works with Cooder.

"There are certain things that I have very definite feelings about, such as western swing music. Hank Williams is what I heard most when I was coming up as a kid in Tulsa, Oklahoma, and he was so deeply soulful—his voice and the music he wrote—that it just permeated my soul. After that, everything I heard that was similar always paled. I've had a real hard time listening to country music to this day because of the standards set for me early on.

"Country music and reggae are two musics that I adore," Jim insists. "I treasure listening to the *real* deal. Fortunately, some of the new country artists are trying to tap into the soul of the music. I used to hate to hear session guys say, 'Okay, we're playing a country song, so play real simple and dumb.' Playing a country song and being convincing with it—whether in a recording studio or in a bar somewhere—takes as much musicality and soul as rock 'n' roll or any other kind of music, maybe even more. I don't feel that I do it very well, or reggae either; I have tremendous respect for the musicians who *do*.

"As far as the fun meter that Ry mentioned, there are some kinds of grooves that drive me crazy. One is what they call half time. We don't do it much anymore. Ringo used to do it with the Beatles all the time. It was fantastic then because hardly anybody did it. Levon Helm did it with the Band, and it was great, and then everybody else in the world had to start doing it. All of us studio musicians had to do it, but it was always hard, somehow, for me to believe it. It goes back to what I was trying to say earlier—when you hear the real deal being done by the real folks, it's one thing; but when you try to manufacture something, it's real hard to do that. And if I don't believe something in my gut, then it's difficult for me. But nobody will ever know there is a fun meter in existence if I'm on a recording session, doing a job, making a living."

One of the issues that arose in *MD's* studio round table interview, which Jim was part of, was whether or not a drummer should do whatever he is asked to do, no matter what. Harvey Mason had emphatically said he does, but there was

"I'm at a stage
where I hear
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the radio stations
from classic to
contemporary.
It's cool, I like it."

some argument from Mike Baird.

"I'm totally with Harvey on that," Jim stresses. "I think most everybody in the room that day would be that way. It's Michael's personality to argue. He will fight anybody about anything, and you can leave that in the article," Jim laughs. "There again, about personalities—Mike Baird plays exactly the way his personality is: aggressive with a 'take it or leave it' kind of attitude. I *will* say that there have been some situations when I wished I could have been like Michael."

In particular cases, such as on Pink Floyd's *A Momentary Lapse Of Reason*, Jim says he would have enjoyed having more input into his parts. But Bob Ezrin is a producer who has very definite ideas about what he wants. "Studio work is a producer's medium," Jim explains. "And if I like the work a particular producer has done in the past with other people, or maybe something I've done with them, there's generally a real big trust. That's good, because then I'll happily do everything that they suggest, no questions."



"Of course there *are* times when I'll do what somebody asks, and they'll like it, but I won't. Later on, when the record comes out, I may be really disappointed about that and think, 'Why didn't they let me play a whole bunch right here, or lay out there, or play a different fill here?' But every song is like a little movie, and it's the big picture that matters. The musicians playing on the song are like characters whose parts are interwoven to hopefully make the picture come alive. That's all part of making a living as a studio musician. You have some drummers who will hear what you did and say, 'Man, if I had been playing on that, I would have played this....' They don't realize

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Jim On Other Drummers

By Robyn Flans

Jim and I had gotten into such a good conversation about how his personality was reflected in his playing that he decided he wanted to make that comparison with some of his favorite drummers. Due to limited space, here's a *partial* list (in no particular order):

Jack DeJohnette—"I think of Jack as a leader—a strong personality. He's a gentle but forceful man, and that shows in his playing. That's exactly how his playing is—forceful, but gentle, and very creative. He's a perfect example of how being a composer shapes your drumming. Also, I love his piano playing."

Jeff Porcaro—"I always think that Jeff plays the same way he talks. He has a deep, resonant voice, and he carries himself in a very assertive manner, which is exactly the way his playing is. His playing always sounds very confident and commanding, just the way he speaks. And yet, when you talk to him, he's so self-effacing—sort of a contradiction! I must say, I think Jeff has the deepest pocket and the best time of *anybody* playing today."

Terry Bozzio—"What comes to mind right away with him is something that, as a matter of fact, Jeff told me. He said Terry reminds him of an Indian brave. He's this real stoic, quiet, mild-mannered guy, but when he gets behind the drums he'll absolutely startle you with his energy, fluidity, and the beautiful way he turns things inside out. I love watching him do this little wind-up before he unleashes."

Steve Gadd—"Steve is such a wonderfully controlled drummer, and yet for quite some time he had no control whatsoever over his private life. He's a deeply soulful man, and that carries over into the way he plays. I don't believe I've ever heard Steve play on anything that didn't absolutely knock me over."

Vinnie Colaiuta—"When I think of Vinnie I think of the first time I saw him play at a club in Encino. I remember sitting at the bar with a pretty clear view of him at the drums. The sound coming off the stand was amazing. I was totally thrown off my seat. Both Terry and Vinnie have amazing chops, but possess a great feel for playing simple music as well. Vinnie played on one of my favorite records of all time, "Night Shift" by the Commodores. That's some of the best groove drumming I've heard by anybody—and that's from Vinnie, the wild man. His personality is exactly the way he plays. Now that he's out of his crazy period, he's inquisitive and there's a sort of an innocence to his playing. When you hear him play, you get the feeling sometimes that he's never heard what he just played before."

Harvey Mason—"When I think of Harvey, I think of a very studious guy who worked very hard and put it all together. I've always admired him for being so well-rounded and, of course, for being able to play such a beautiful feel on the hits he's played on, or even on the many TV themes he's done. There's extraordinary depth of feeling in Harvey. I think his personality matches his playing in that he's always been a very self-assured and slightly assertive personality. A humble feel and sound from not such a humble guy." [laughs]

Sol Gubin—"His personality is very assertive. I imagine that's worked against him in some cases, but it's worked fantastically for him in his playing. He's always reminded me of Sonny Payne—that kind of intensity and humor. He's very, very confident in the same studied way that Harvey and Vinnie are. He's a great composer as well, and that shows in his playing. That gives you a confidence in your playing that frees you up. I love the way he kicks the band on

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Speed Metal Mixed Bag

Uhat does it take to drive a speed metal band from the drum chair? MD recently sat down with John Tempesta of Exodus, Vinnie Paul of Pantera, R J. Herrera of Suicidal Tendencies, and Shannon Larkin of Wrathchild America to get the inside dope.

By Teri Saccone

Designed to challenge the bloated, commercial conventions of today's music scene, speed or thrash metal is despised by the uninitiated, spurned by the music "establishment." Detractors find its overwhelming power, speed, and seemingly subversive image distasteful to their refined ears. Well, yes, speed and volume may count for a lot in thrash/speed, but in the genre's

best bands, so do intelligent lyrics and musical integrity.

The four drummers in this piece all regard musical integrity as their *top* priority, and that attitude has gained them reputations in not just the thrash world, but in the drumming world as well. Let's take a closer look at some of speed metal's top timekeepers.

John Tempesta

John Tempesta is probably the last person who thought he'd end up in a thrash metal band. He considers playing with San Francisco's Exodus a surprising, fortunate twist of fate, rather than a deliberate career move. Tempesta (his surname appropriately translates into "the eye of the storm") is a dyed-in-the-wool New Yorker who had always pursued a future in drumming. Yet it was in the midst of his job as Charlie (Anthrax) Benante's drum tech that the opportunity arose to join Exodus.

"I always thought Exodus was good," John begins, "but I never pictured myself as a member. It just came about because I was lucky. Working with Charlie, being on tour, I



was looking for a gig and dying to play. When the original Exodus drummer got sick and they asked me to sub for him on the tour, I thought, 'Oh man, I hope I can really do this.' So I gave it my best shot."

It all sounds like a fairytale headline: *Drum Tech Plucked From Obscurity, Joins Major-label Thrash Band*. Keep in mind that this particular drummer had never played this type of music before. Of course, John confesses, that was when the *real* work began. "When I did

that first tour, I hadn't played my own drums for a while, because I was on tour with Charlie. When I went home for four or five days to learn 13 songs, I didn't have a drumkit, so I had to "air-drum" through headphones in my apartment, and then go up to the rehearsal studio from there. I didn't know how it was going to turn out, but the first rehearsal ended up going great.

"My first gig with the band was back home in New York at L'Amour. There I was, playing my first gig with Exodus—the first show I played live in about two years—in front of a lot of my friends. We didn't go on until 1:30 in the morning, and I was so nervous. But I pulled it off. I guess I needed a boost like that. From there, my confidence started building. I didn't know how drummers were going to react to my playing. I guess people liked it, although, as I said, I'm more of a 'pocket player.'"

John admits that he had a lot of prac-

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Vinnie Paul

"We like to call it power-groove. It's really heavy, and it's groove-oriented music, but it's got the same attitude as thrash and hardcore. I'd just like to get that straight." So said Vinnie Paul, drummer with Pantera, when I mistakenly uttered the word "thrash" when discussing his band.

It is certainly a point well taken. Pantera have made the quantum leap from bar band to the big time on the strength of touring and their current release, *Cowboys From Hell*. The album is dripping with those "power-grooves" that Texan Vinnie speaks of, no doubt the reason behind this fierce four-some's abundant (and still rising) popularity.

Vinnie, who is self-assured, easygoing, and strictly down-to-earth, explains that his parentage is a musical one. "My father is a musician, and

he plays just about every instrument except the drums. He's also a recording engineer, which I am, too. When I first started out in school band, they sent me home with a tuba, and my father said, 'This ain't gonna make you any good to anybody.' He sent me back to get the drums, because as far as commercial music, which is what he does, he said that playing in a rhythm section is what can earn you a living making music.

"So I started out on snare drum—that was my forte," Vinnie recalls. "I learned all the rudiments and all that good stuff, and I played drums all through high school. I picked up a drumset on my own after about two years of playing the snare. After high school, that was the end of my training period. I basically really got into the rock thing. I got kicked out of jazz band for playing too loud too many times," he laughs. "Back then, Rush's *2112* was really big, and me and the bass player would be playing that in

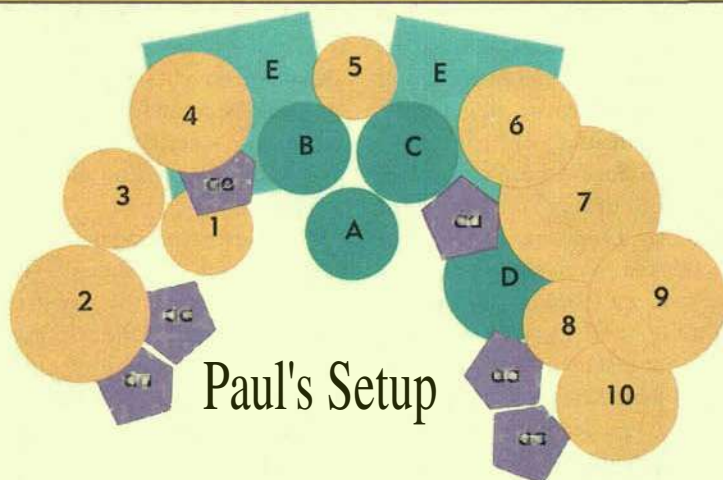


the corner while they'd be trying to play some jazz thing. Being the kind of person I am—well, that just didn't fit my attitude. I wanted to do something a lot heavier."

Vinnie explains how he and his brother, Diamond Darrel, who's the guitar player in Pantera, grew up fostering their current playing relationship: "He and I are like the old Eddie and Alex Van Halen story: We both started playing drums,

except I got better than he did. So my dad bought him a guitar. Then we started jamming. The bass player I had been in high school with, Rex, is the bass player in Pantera. We've been playing together since we were 14, so it's always been an extremely comfortable musical situation. There's a lot of killer spontaneity in this band, which only happens because we've been together so long."

Pantera was elevated from indie-metal band to major-label status a little over a year ago. "The independent records were good, but were also kind of faceless. We'd go for a Def Leppard thing on one song, on the next one we would try to do a Metallica thing, and the singer we had at the time wanted to do a David Lee Roth pop thing. It just wasn't working. We got rid of him and brought in a new singer (Philip Anselmo). He brought in



Paul's Setup

Drumset: Remo in custom brick wall finish

- A. 8 x 14 Sonor wood snare
- B. 14 x 14 tom
- C. 15 x 15 tom
- D. 18 x 18 floor tom
- E. 24 x 24 bass drum

Cymbals: Sabian and Zildjian

- 1. 14" Sabian AA hi-hats
- 2. 20" Sabian AA Chinese
- 3. 16" Sabian AA crash
- 4. 18" Sabian AA crash
- 5. 12" Sabian AA splash

- 6. 18" Sabian AA crash
- 7. 22" Zildjian Mega Bell ride
- 8. 14" Sabian AA hi-hats
- 9. 20" Sabian AA Chinese
- 10. 18" Sabian AA crash

aa. Simmons pad

Hardware: All Tama, including *Titan* series stands, and Camco chain-drive bass drum pedals with Danmar wood beaters

Heads: Remo *Falams-K* on snare, *Pinstripes* on tops of toms with *Ambassadors* on bottoms (no muffling on snare and toms), *Pinstripes* on bass drum batters with *Ambassadors* on fronts

Sticks: Vic Firth American Classic Rock model (unfinished) with wood tip

Electronics: Simmons SDS WOO and an MTX9 Expander

R.J. Herrera.

Controlled insanity. That's probably the most accurate way to describe first impressions of the nihilistic, L.A.-based Suicidal Tendencies when they take to the stage. "You gotta see us live to know what we're really all about," insists drummer R.J. Herrera, who, despite looking somewhat intimidating, is really the opposite of the band's street-tough image. He's relaxed, open, and friendly. Same with the band: Suicidal Tendencies are not simply an exercise in unrelenting dementia. There is a lot more shading to them, many time changes, and assorted influences beyond the obvious.

Herrera was born in Santa Monica, California and was raised there and in nearby Venice. R.J. was barely three when he started getting into music and drumming, mostly due to the influence of his older sister and brothers, who were heavily into the Beatles. "There were four of us kids in the family, so we all got to be someone in the Beatles, and naturally I was Ringo. As far back as I can remember, I was always into drums and rhythms. I was ready to play drums at school by second grade, but you weren't allowed to play drums until you got to fourth. So I waited and kept at it until I was finally old enough to do the school band thing. In high school, I joined the jazz and marching bands, and kept learning all I could, taking private lessons, too. At that point, I was getting into everything. My teacher would do the rudiments, and we'd study rock, Latin, jazz, and polyrhythmic stuff. He was really into African drumming, so I got a taste of that, too."

Herrera was rewarded with a full music scholarship to Cal State, although he didn't attend. "I never followed through with that because I floundered during the last months of school and never really caught up to go to the university. So I just kept playing—knowing that that was what I really was supposed to do—in little local dives, doing R&B and jazz gigs."



An unusual break came for Herrera when he got a gig with Latin percussionist/bandleader Willie Bobo. "I had to learn about 25 songs in one afternoon so that I could play my first gig the next night," R.J. recalls. "It was kind of frightening because the older Latin and jazz players in the band had their tempos together where they'd be pushing it, and I was just used to a solid, click tempo. It was kind of frustrating to try and learn all the tunes and all the punches, and then Willie would let sections go and then whistle to bring you back to a certain section. It was really hectic, but I ended up doing the gig for two months."

It was after working with Bobo that R.J. was approached by Suicidal Tendencies, about a year after their first album had been released. "We all grew up in Venice—just a bunch of guys hanging around the beach. The skateboard thing was happening, and we just grew out of that. The guys in the band were having problems with their original drummer, and the offer was for a two-week stint back East. So I listened to the first album and then went in and played for them. They were sort of speechless, because the tempo was a lot better than it had been in the past. Plus I knew all the songs, and I added a whole new feel to the band. So I did the two weeks, and at first, it was hard to keep up with the pace. But I adjusted, because it's a drummer's job to have a steady rhythm, and that was my main concern: first making sure the tempos were right, and then

working on the fills and the fast stuff later.

"After that," R.J. continues, "I did the *Join The Army* album, which I'm not too enthused about because it wasn't a good recording experience for me. It was one of the first longer projects I did in the studio, and the producer had me rent drums I didn't like and play really loud with my sticks turned backwards. Although it was a learning experience, it just didn't turn out the way I hoped it would.

"I still learn every time we go into the studio," R.J. says. "You really get to understand what you can get away with live that you can't do in the studio, from the sounds to making things come across. I've had to learn to simplify and get my ideas together. I've learned to simplify live as well to make the little things stick out. I don't fill as much, but when I do fills they mean something."

R.J. introduced double bass drums into his setup three years after joining Suicidal Tendencies. "Up until that point, I was kind of limited in what I could do, so I switched over. You use different muscles in your legs when you play double bass versus single bass. It just takes some getting used to, you have to strengthen those muscles. You just learn to become familiar and comfortable with it. It's *still* taking me time to get where I want to be," he laughs.

"I've also been trying to be a lot more healthy about the overall picture of touring and playing. I just try to have a good mental attitude before I go out to play. Sometimes it's hard to get up for it when the crowd's half there, or if you're in the middle of nowhere. But that's part of playing."

Does R.J. ever find himself losing steam during the band's demanding shows? "Not anymore," he responds. "Sometimes you develop certain flaws in that area. I know Dave Lombardo [Slayer] never used to breathe properly, and his tech would have to sit back there and tell him to breathe during the fast parts, and then he'd almost hyperventilate. My problem is that I used to slouch, so my tech used to tell me to sit up. I was getting lower back problems from that, so I had to concentrate on keeping my posture up. I think about my breathing too. You learn things after you've been touring for a few years. You learn what you can and can't do, and how to play effectively."

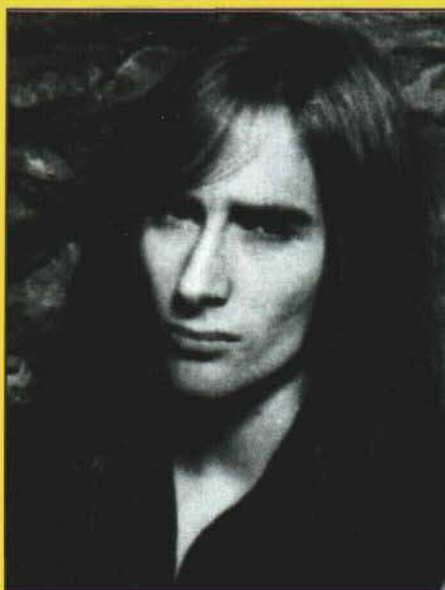
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Shannon Larkin

"We may be considered a thrash band," says Wrathchild America drummer Shannon Larkin, "but I think we only have some characteristics of thrash, whereas Pantera, Exodus, and Suicidal are all a lot heavier, speedier, and more straightforward thrash than we are. I try not to play typical thrash drumming. But all three of the other guys don't play typical thrash drumming, either. I think we all try to be unique. Wrathchild gives me the chance to be more diverse than just thrash. We play everything from fusion to reggae. I don't have to deal so much with speed. Not that I don't like speed—I just enjoy taste side by side with it."

It's been eight years since Wrathchild America began playing around the D.C./Baltimore area, and during that time they have certainly earned their stripes out on the club circuit. "Ever since we've been together we've toured, even without a record to promote. Anytime, anywhere, for anything—we've always been a band who has played live."

Describing his live playing, Shannon (who more than makes up for his slight frame by packing tremendous power with every hit) says: "It's sort of like Tommy Lee on speed. I play ambidextrous a lot, switching from my right to left hand in between snare hits. It's a pretty cool-looking effect." And how did Shannon develop his quirky playing style? "A lot of times it comes down to influence. Like when I heard the first Slayer album, I thought, 'Damn, this guy is fast,' and naturally, I wanted to be faster. Dave Lombardo is one of my favorite guys on the scene. But basically our stuff isn't consistently fast; it just isn't as brutally intense. We usually break into sudden outbursts of speed. But I rely more on power than speed. I can play as fast as anybody, but I'm more into showmanship live. I'm not into seeing a drummer who just sits there. I really have to get into it. And when you're play-



ing a hundred miles an hour, it's kind of hard to do those tricks."

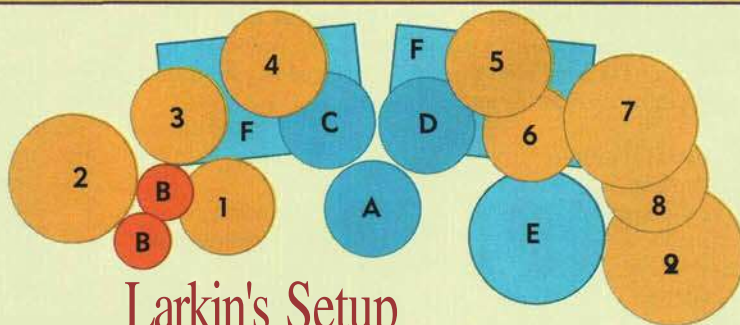
One area that Shannon worked towards improving when he started out was similar to the other drummers we talked to—double bass playing. In his particular case, it was in respect to speed. "I had started playing double bass back in '82, although I always loved single bass drumming, too," Shannon explains. "One of my favorite single-bass players was Clive Burr from Iron Maiden. Another impressive single-bass drummer was Leonard Haze from Y&T. But something that changed that was hearing double bass drums on early

Motorhead records. I heard that and thought, 'Man, I've got to get another bass drum.' When I started using the second bass drum, it came very naturally to me. The work came in when I wanted to pick up speed. But all that amounts to is starting slow and getting solid, and then working yourself up to those blistering speeds."

Shannon can speak at length about the double-bass influence Terry Bozzio had on him, and to hear him describe it, it sounds more like a religious experience than an influence. "He's the man. If it weren't for him I probably would never have played double bass. Now that's my favorite part of the kit." Another influence is Neil Peart: "What can I say that hasn't already been said?" comments Shannon. "He's the ultimate, the 'professor.'" But Shannon adds that being inspired by someone is far different than copying someone's playing style. "I draw from my influences without ripping them off. I think that's the key. If people listen to you and then say, 'Well, he plays like so and so,' then you've gone overboard."

As far as what's been labeled as "thrash" recently, Shannon has some pretty blunt words for much of the music. "There are definitely bands to get excited about," he says, "but there's a lot of crap coming out, too. Thrash sort of became a trend, and there were a million

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Larkin's Setup

Drumset: Tama

- A. 6 1/2 x 14 chrome snare
- B. 6" Octobans
- C. 14 x 14 rack tom
- D. 15 x 15 rack tom
- E. 18 x 18 floor tom
- F. 18x24bass drum

Cymbals: Sabian

- 1. 14" Rock hi-hats
- 2. 20" Chinese
- 3. 17" medium-thin crash
- 4. 18" medium crash

5. 18" Rock crash

- 6. 14" Rock hi-hats (mounted on an X-Hat)
- 7. 22" Chinese
- 8. 16" thin crash
- 9. 24" prototype ride

Hardware: All Tama,

except for a DW5500 hi-hat stand and two Pearl 880P bass drum pedals with felt beaters

Heads: All Aquarian, including the *Tommy Aldridge* model on snare, *Classic Clears* on all toms, and the *Hi-Performance* model (with powerdot) on bass drums

Sticks: Vic Firth American *Classic Rock* model (unfinished) with wood tip

DIRECTORY FOR THE

This directory, a sequel to my March 1979 "Directory For The College-Bound Percussionist," is for the drummer who wants a college education while continuing to train *on the drumset*. Listed are colleges, universities, and conservatories in the United States that offer study and performance opportunities specifically for the drumset player. States are listed alphabetically; institutions are listed alphabetically within each state.

A school must maintain a jazz ensemble (5) or stage band (6) to appear in this directory. This decision is based on the premise that actual drumset performing experience is essential to meaningful learning. A 5 or 6 follows a percussion teacher's name *only* if he or she directs that ensemble. Some schools have small jazz, fusion, and rock groups in addition to their large jazz ensembles and stage bands.

What a school looks like on paper can be very different from its physical and artistic reality. A strong curriculum may thrive in old, inadequate quarters, and a weak one may boast superb facilities. The presence of a jazz ensemble, furthermore, does not necessarily indicate a high level of drumset teaching. The opportunities and contacts available during your college years may well set the course for your whole career. Do some research, and spend those precious years wisely.

Among the statistics revealed by this directory, two are particularly encouraging. First, the fact that American college percussion teachers specialize in at least 64 diverse musical subjects in addition to percussion illustrates the versatility of

today's player. Second, of the 799 teachers listed here (including those listed more than once), at least 60, or nearly 8%, are women. (That's progress, if not equality.)

Considerably less inspiring is the large number of American institutions that teach percussion but don't have jazz ensembles or stage bands, and therefore don't appear below. These include some of the most revered classical music schools in the world. Their reluctance to take jazz and other non-European music seriously affirms that even the best of American education has a long way to go.

This imbalance has undoubtedly encouraged the recent appearance of jazz and rock trade schools. Whereas these small, specialized environments can provide much-needed skills for the competitive drumset market, they don't do much for cultural literacy.

Just as I discovered a few errors and omissions in my main source of information,* you may find a few here. Please write me in care of *MD* if you do, or if you know of any unlisted American college, university, or conservatory that teaches percussion and also maintains a jazz ensemble, stage band, or other drumset-related group *as an institutional, credit-earning course*.

*Most of this data was compiled and adapted from Directory of Music Faculties in Colleges and Universities, U.S. and Canada, 1990-92 (Missoula, MT: CMS Publications, 1990).

KEY TO ENTRIES

For each school in this listing, you will find its address and its music department's phone number. Percussion faculty members are listed alphabetically, along with the following information for each teacher.

Rank, if given	9	Composition	24	Jazz Studies (all)	47	Double Bass
("PT" means "part-time")	10	Conducting	25	Music Industry (all)	48	Low Brass
Highest degree, if given	11	Music Appreciation	26	Ethnomusicology (all)	49	USA pre-1920
A Associate's	12	Computer Applications	27	Brass Ensemble	50	USA post-1920
B Bachelor's	13	Band	28	French Horn	51	Sound Technology
M Master's	14	Woodwinds (all)	29	Jazz History	52	Bassoon
D Doctoral	15	Music Education	30	Keyboard (all)	53	Music Librarian
Dipl Diploma		(high school)	31	South America	54	Music Instrument Repair
Teaching specialization(s)	16	Theory and Analysis	32	Chamber Groups	55	Strings (all)
1 Percussion (all)	17	Music Rudiments	33	New Music Ensemble	56	Woodwind Ensemble
2 Timpani	18	Improvisation Ensemble	34	Western Hemisphere (all)	57	Music Acoustics
3 Mallets	19	History and Literature	35	Choral Groups	58	Guitar
4 Percussion Ensemble	20	Brass (all)	36	Madrigal Group	59	Commercial Music
5 Jazz Ensemble	21	Orchestra	37	Music Ed. (elementary)	60	Record Industry
6 Stage Band	22	Electronic Studio	38	Trumpet	61	Voice
7 Music Education (all)	23	Ethnomusicology	39	USA Music History (all)	62	Group Piano
8 Orchestration		(Asia and Pacific)	40	Bell Choir	63	String Ensemble
			41	Flute	64	Central America and Mexico
			42	Piano	65	Musicology (all)
			43	Ethnomusicology (Africa)	66	USA folk and pop
			44	Music Business	67	Music Aesthetics
			45	Music Theater	68	Keyboard Accompanying
			46	Ethnomusicology		(Afro-American)

"Percussion (all)" (1) cannot be assumed to include private instruction on drumset. For that information, contact the particular school.

COLLEGE-BOUND DRUMMER

ALABAMA

Alabama State U

School of Music
POB 271
Montgomery, AL 36101-0271
205-293-4341
Asst Prof Free, Van Tony (M) 1, 4, 10, 11,12

Auburn U

Dept of Music
Auburn, AL 36849
205-826-4165
Asst Prof Roscigno, John (M) 1, 13
Prof Vinson, Johnnie (D) 1,8, 13

Snead State Jr Col

Dept of Music
POB D
Boaz, AL 35957
205-593-5120
Inst Johnson, Herman (M) 1, 5, 14, 20

Troy State U

Dept of Music
Troy, AL 36082-0001
205-566-8112X3281
Inst Frederick, Samuel (M) 1,4, 11,15

Tuskegee U

Dept of Music
Tuskegee, AL 36088
205-727-8398
Inst Duncan, Warren (B) 1,5, 11, 16
Inst Gibbs, Leroy (B) 1,5, 11,13

U of Alabama

Music Dept
Huntsville, AL 35899
205-895-6436
PT Hinger, Fred (B) 1

U of Montevallo

Dept of Music
Montevallo, AL 35115-6670
205-665-6659
Inst PT Miller, Tim (B) 1,4

U of North Alabama

Dept of Music
Florence, AL 35632-0001
205-760-4361
Asst Prof Risher, Thomas (M) 1,5, 11, 13,17

U of Alabama

School of Music
Box 870366
Tuscaloosa, AL 35487-0366
205-348-7110
Assoc Prof Mathis, Larry (M) 1, 4

ALASKA

U of Alaska

Dept of Music
321 1 Providence Dr
Anchorage, AK 99508
907-786-1595
Inst Corder, Carolyn (M) 1, 4, 7

Dept of Music
Fairbanks, AK 99775-1220
907-474-7555
Inst Adams, John (B) 1,8,9

ARIZONA

Grand Canyon U

Col of Performing Art
3300 W Camelback Rd
Phoenix, AZ 85017
602-249-3300
Inst Adj Fuhman, Kevin (B) 1, 3
Inst Adj Moio, Dom 1

Northern Arizona U

School of Performing Arts
Box 6040
Flagstaff, AZ 86011
602-523-3731
Asst Prof Sharp, Kirk (M) 1,10,16, 19,21

Phoenix Col

Music Dept
1202 W Thomas Rd
Phoenix, AZ 85013
602-285-7272
Huff, Cleave (B) 1
Pulk, Bruce (B) 1

Pima Com Col

Music Dept
2202 W Anklam Rd
Tucson, AZ 85709
602-884-6975
PT Ceron, Homero (M),4

U of Arizona

School of Music
Tucson, AZ 85721
602-621-1655
Prof Cook, Gary (M) 1,4

ARKANSAS

Arkansas State U

Dept of Music
State University, AR 72467
501-972-2094
Inst Dees, Sherri (M) 1,4, 11,13

Henderson State U

Dept of Music
Arkadelphia, AR 71923
501-246-5511 X3214
Asst Prof Dimond, Ray (M), 5,13,18



Hendrix Col

Dept of Music
Conway, AR 72032
501-450-1245
Inst PT Brown, Carolyn (M) 1
Inst PT Law, Charles (B) 1

U of Arkansas

Dept of Music
201 Music Bldg
Fayetteville, AR 72701
501-575-4701
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Chun, Eric 1,4,18,22

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Inst Mann, Edward 3, 4
Inst Toro, Efrain (M),4,24

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By *Harold Howland*

Advanced Percussion Studies: Training After High School

By Robert Breithaupt

The decision regarding where to study percussion instruments after graduating from high school is a difficult one to make. You're going to have to decide what type of curriculum you want, whether you should attend a traditional university or a specialized school, what degree plan you should enroll in, who you should study with, and—most important—whether you qualify for entrance into the chosen program.

The purpose of this article is to help prospective students understand the various options available to them. All things are not the same to all people, and the same is true for the aspiring drummer/percussionist. So the program that a brochure, a friend, or even an instructor suggests may not meet your needs. We'll try to make your choices a little bit easier by discussing how to prepare for advanced study, the differences between various types of programs, and common questions regarding post-high school study.

Preparing For Advanced Study

In any musical setting, experience and diversification are keys to success. The player who has performed with any group—whether it's a rock band or an all-state orchestra—will have a tremendous advantage. The person with the *best* advantage will be the one who has done both. In order to be ready for advanced study, you should take every possible opportunity to develop your skill—through private lessons, school ensembles, and individual, student-organized groups. If you don't have this experience, you're going to feel a void in the long run.

Learning is sacrifice and opportunity. Perhaps the best teacher is 50 miles away. Or maybe an important performance is going on during your friend's wild pool party. It's "gut-check" time. If you're serious, you're going to have to develop excellent "time-management" skills—maybe at a younger age than your friends. But remember, as a young musician, you're already seriously pursuing a vocation. Your friend who wants to major in business when he gets to college may not get deeply into his course of study until his second or third year. For better or worse, your training starts now.

Almost without exception, players who are successful are highly motivated people who have dedicated themselves to their work. Not all great football players come from Notre Dame, Penn State, and Oklahoma. A professional team's roster is a fascinating study in motivation and determination, since great players can surface from virtually any program with the right combination of instruction and individual work. The same is true for any music program and any individual performer.

Program Types

Today's drummer has several choices when it comes to the type of post-high school instruction he or she wants to pursue. These choices can be grouped into several different types of programs.

Specialized (non-degree)

This type of institution enrolls students for one year or less. It's designed for music instruction only, as opposed to a standard college or university, which must offer a variety of "core" curriculum courses outside of music to be classified as a degree-granting institution. Due to this fact, the standard college entrance procedures (ACT scores, etc.) are generally not required.

These programs vary from offering a narrow focus on a specific aspect of music or drumming (drumset, hand drumming) to a broad-based study of percussion, musicianship, harmony, ear training, etc. It is up to the student to understand exactly what is involved in any program, but especially one that does not provide "traditional" college courses.

Group instruction is the norm for most specialized schools, and it can

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Prof Gibb, Stanley (D) 1,12, 16, 22, 25
Lect Mitchell, Joseph (M) 1

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California State U

Dept of Music
Chico, CA 95929
916-898-5152
Lect PT Lunetta, Stan (M) 1,4

Fresno, CA 93740
209-278-2654
Prof Schick, Steven (Dipl) 1,4,24, 26

Fuller-ton, CA 92634
714-773-3511
Prof Miller, Todd (M) 1,4, 27, 28

Hayward, CA 94542
415-881-3135
Lect PT Starch, Arthur (M) 1,4

Long Beach, CA 90840
213-985-4781
Assoc Prof Carney, Michael (D) 1, 6, 18, 24,25
Prof Curtis, Larry (M) 1,13, 15
Lect PT Goodall, Gregory 1

5151 State University Dr
Los Angeles, CA 90032
213-343-4060
Lect PT Carroll, Raynor I,4
Lect PT Miller, David (B) 1

18111 Nordhoff St
Northridge, CA 91330
818-885-3181
Prof Leach, Joel (M) 1,4, 5, 24, 25
PT Pershing, Karen Ervin (M) 1, 25
Prof Raney, Thomas (M) 1
Prof Richards, Emil 1

6000 J St
Sacramento, CA 95819
916-278-6514
Prof Holloway, Ronald (M) 1,10,13

5500 State College Pky
San Bernardino, CA 92407
714-880-5859
Lect PT Dochstader, Dennis 1

California State U-Stanislaus

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Turlock, CA 95380
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Lect PT Gilroy, Gary (M) 1,4

Cerritos Col

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Norwalk, CA 90650
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PT Dimond, Theresa (D) 1

Chabot Col

Dept of Music
25555 Hesperian Blvd
Hayward, CA 94545
415-786-6829
Inst Graves, Joseph (M) 1,11,17
Inst PT Munzenrider, James (M) 1,4

City Col of San Francisco

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50 Phelan Av
San Francisco, CA 941 12
415-239-6841
PT Fleming, Todd (M) 1,4, 13

The Claremont Graduate School

Dept of Music
150 E 10 St
Claremont, CA 91711
714-621-8081
PT Rees, Hal (Dipl) 1

Col of Alameda

Dept of Music
555 Atlantic Av
Alameda, CA 94501
415-522-7221 X233
Inst Bell, William 1,5,13, 19

Fresno City Col

Dept of Music
1101 E University
Fresno, CA 93741
209-442-4600 X8466
Inst Deeter, Gary (M) 1,4, 10,13,21

Humboldt State U

Dept of Music
Arcata, CA 95521
707-826-3531
Asst Prof Novotney, Eugene (M) 1,4,13,29

Los Angeles Harbor Col

Dept of Music
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Wilmington, CA 90744
213-518-1000X235
Inst PT Wrote, Jeanette (M) 1,4

Loyola Marymount U

Dept of Music
Los Angeles, CA 90045
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Monterey Peninsula Col

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Monterey, CA 93940
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Bartoli, Marry 1

Occidental Col

Dept of Music
1600 Campus Rd
Los Angeles, CA 90041
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PT Englander, Michael 1

Pasadena City Col

Dept of Music
1570 E Colorado Blvd
Pasadena, CA 91106
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PT Carpenter, Charles (B) 1,4

Pomona Col

Dept of Music
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PT Rees, Hal (Dipl) 1

Riverside Com Col

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Asst Prof Locke, Garyl, 13

Sacramento City Col

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PT Silva, Don 1

San Diego State U

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PT Carter, Alien (M) 1,5
Prof Mitchell, Danlee(M) 1,4,11,16,17

San Jose City Col

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PT Inst Wyant, Frank (B) 1

San Jose State U

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Lect PT Sabanovich, Daniel (M) 1,4, 5,
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Sonoma State U

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Stanford U

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Lect Marsh, George 1
Lect Winant, William (M) 1,33

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U of Southern California

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Lect Wanamaker, Jay (B) 1
Assoc Prof Adj Watson, Ken (M) 2, 3, 4, 6

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COLORADO

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Colorado State U

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Art-in-Res PT Duff, Cloyd (M) 2
Asst Prof Kastendieck, Rich (M) 1,4,13,17
Prof Werner, Otto (M) 1,5,29

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303-247-7377
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be very effective. (It is also the most profitable instructional setting for the school.) Be prepared to obtain as much knowledge as possible in the group setting, and use it to prepare for a private lesson.

While generally expensive, specialized non-degree programs can offer a unique opportunity for the student who understands the concept of this type of instruction. Admittance requirements for these schools are the least stringent of the three categories.

Some questions that should be asked when considering specialized non-degree programs are listed below. These questions also should be asked when considering any type of program.

- How large are the classes?
- Who will my instructors be on a regular basis?
- Will I have private lessons?
- What type of practice facilities exist?
- Will I receive a transcript specifying, among other things, which courses could transfer?
- What type of financial aid is offered?

Degree-Granting Comprehensive (undergraduate, graduate)

The greatest diversity exists in these institutions, and some of the finest programs exist in this classification. Sadly, there are some schools among this group that are unable to prepare students for the demands of performing, teaching, or the music industry.

The "typical" percussion program exists in this format: a graduated course of study on a variety of instruments, with the opportunity to perform in an assorted group of university ensembles, while studying music academics (theory, history, etc.) and core academics (English composition, humanities, fine arts, etc.). While predictable on the surface, some of the most creative and progressive curriculum plans are found in this group, thereby creating the huge difference between those who are hot and those who are not.

Programs in performance, jazz studies, music industry/music business, and even music education are providing drummer/percussionists with many opportunities. And within the percussion studio, the addition of drumset, hand drumming, electronic percussion, and ethnic percussion options are expanding the opportunities for many outstanding players even further.

Contemporary marching percussion ensembles, jazz percussion ensembles, and steel drum bands exist primarily in this type of program. The modern literature for wind ensemble, jazz ensemble, and chamber groups relies heavily upon the percussion player, and these schools feature the widest variety of this type of ensemble.

In the final analysis, the most important fact to many students (and most parents) is that these institutions are degree-granting: If you graduate, you have a college degree. The degree may be in performance, music education, or something else, but you will have a bachelor's degree from college. It is very important to note that admission to a college or university as a generic student does not signal an "automatic" admission to the music school or department, since an audition is generally required.

Here are some questions that might be helpful in viewing this type of school:

- How many percussion majors are in the program?
If it's a large number, will I get to play?
- If it's a very small number, will I have time to study?
- Who do I study with?
- What are the practice facilities like? How much equipment is available?
- What are some of the program's graduates doing?
- How valuable is the academic/musical credential of the school...the department...the instructor?
- Does the school provide guest artists?
- Do the performing groups tour?
- Are there professional playing and/or teaching opportunities in the area?
- Are there performance scholarships available? What are the criteria?

Degree-Granting Specialized (undergraduate, graduate)

Some of the most noted percussion programs in the world are housed in settings where the student will study as an undergraduate for four years, receiving either a diploma for concentrated music study, or a degree for music study combined with the courses necessary for a college degree. These programs have traditionally been associated with orchestral performing, but in recent years students who are pursuing contemporary jazz careers have found success in other schools that have adopted this type of format.

Success in these programs comes to those who are very serious and ready to compete; the outstanding students in these programs are focused and intent on performing as a career.

Most of these programs require an extensive audition for admission. Many have a quota of new students, making admission very difficult and next to impossible for anyone who has not studied percussion instruments seriously. (According to Professor John Beck, Eastman School of Music accepts only four undergraduate percussion majors per year, generally from a pool of over fifty applicants.) Those programs that select a large number of applicants generally "weed out" the weaker players, either by the academic demands or by the realization that the best players will always receive the best playing opportunities.

Common Questions

There are several questions that drummers who want to pursue post-high school instruction commonly ask, such as...

What should I do to prepare for school?

This is the most common question. The answer depends upon what type of setting you wish to find yourself in and what you want from this experience. Below are a variety of ideas:

1) Write or call the school. For the cost of a stamp or a phone call, you could save much time and money by finding out valuable information without leaving your house. The program may not be right, the location may not be good, or you may not have the proper preparation to inquire at this time. On the other hand, you might find that the program sounds like the exact thing you are looking for.

2) Visit the school. This will probably be the most valuable time spent. The "vibe" of the school and its students is an important factor. Try to visit while school is in session, visit classes, and by all means talk with a variety of students, not just administrators. A cross-section of student opinion from bright students is better than a thousand brochures. Beware of any college representative who openly discounts other programs as worthless.

3) Spend time with a mentor or teacher who has experienced the institution you are interested in. Hearsay is often worth what you pay for it—nothing. Many people who've spent time at particular schools will take the time to help with your questions, or at least will give you a contact

4) Get your playing together, and let it do the talking for you. Instructors appreciate young players with good communication skills, but the gift of gab doesn't go very far unless you are ready to back it up with an excellent display of musicianship. Remember, the first impression is the most important. In many programs the admission audition is the key to acceptance and/or thousands of dollars of scholarship aid, while in others an audition may place you in an ensemble that may become a ticket for tremendous playing and traveling experiences.

Why do I need a degree if I just want to play?

You don't. However, few of us have the uncanny skills of Elvin Jones or the longevity of Tommy Aldridge. Perhaps the organized setting of a school, with its ensembles and classes, will help the learning process go faster.

No school can replace the value of playing on a regular basis in a professional setting. Some musicians form groups right after high school, while for many players this experience comes after college, where they meet other musicians who are seriously pursuing a performing career. After a few months or years, though, you might wish to settle into some-

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U of Denver

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U of Bridgeport

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203-576-4404
PT Lipner, Arthur 1
PT Odze, Warren 1

U of Connecticut

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U of Hartford Hartt School of Music

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Chmn Assoc Prof Jackson, Douglas (M) 1,4,7,32,33

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Adj Ryan, Mark (M) 1,4,35, 36
Prof Smith, David (M) 1,4,13,22,24

DELAWARE

U of Delaware

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Newark, DE 19716
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PT Price, Harvey (B) 1,4, 32

DISTRICT OF COLUMBIA

The American U

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PT Merz, Albert 1

The George Washington U

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202-994-6245
PT Connell, Joseph (B) 1
PT Edgar, Paul (M) 1,4, 5

Howard U

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202-636-7082 X83
Assoc Prof Pollard, Alfonso (M) 1, 4

FLORIDA

Barry U

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Inst Orey, Pedro (M) 1,4, 13

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Ft Lauderdale, FL 33314
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PT Wexler, Seth (M) 1

Broward Com Col

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North Campus
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305-973-2321
Prof Chmn Alford, Emery (D) 1,4, 11,16

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Adj Moskowitz, Charles 1,4

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University Park
Miami, FL 33199
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PT Faullman, Roger (M) 1

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111 Lake Hollingsworth Dr
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PT Glaister, Tom (B), 4

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PT Grissom, Kurtl, 4

Indian River Com Col
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Ft Pierce, FL 34981
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PT Markgraf, David (M) 1,4

Jacksonville U
Dept of Music
Jacksonville, FL 32211
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Lect PT Solomon, James (M) 1, 37
LectPT Steve, Tony (M) 1,4

Manatee Com Col
Dept of Music
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Adj Wade, Theodore (B) 1

Miami-Dade Com Col-North
Dept of Performing Arts
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Miami, FL 33167
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PT Kreitner, William (M) 1,4, 5, 18

Miami-Dade Com Col-South
Dept of Music
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Miami, FL 33176
305-347-2282
Asst Prof Harms, Harold (M) 1,25
PT Webster, Peter (B) 1,4

Palm Beach Com Col
Div of Visual/Perf Arts
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Lake Worth, FL 33461
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Asst Prof Pryweller, Seymour (M) 1,5,
11,24,38

Pensacola Jr Col
Dept of Music
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Pensacola, FL 32504
904-484-1800
Adj Conley, Keith (B) 1,5

Santa Fe Com Col
Music Dept
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Hord, Richard (M) 1,4,11,13, 17

Seminole Com Col
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Inst PT Derrico, Joseph (M) 1,5,11
InstPT Hudgins, Jack (M) 1

Stetson U
School of Music
De Land, FL 32720
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Adj Hudgins, Will (M) 1,4

U of Central Florida
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Adj Radock, Elizabeth (B) 1

U of Florida
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Prof Emeritus Hale, James (M) 1
Asst in Music Spede, Mark (M) 2, 3,4,13

U of Miami
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Coral Gables, FL 33124
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Lect Rucker, Steve (M) 1
Prof Wickstrom, Fred (M) 1,4

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904-646-2960
Assoc Prof Mabrey, Charlotte (M) 1, 4,
33,39

thing that is a little different than playing. To do that you might find you'd benefit greatly from college-level training. While certainly not impossible, keep in mind that it is more difficult to begin college as a 30-year-old than as an 18-year-old.

Do I need to play mallet (or keyboard) percussion?

In the non-degree specialized schools, this is generally not a requirement. In most other settings, the need for mallet experience ranges from strongly suggested to absolutely required. If for no other reason, the study of theory, harmony, and improvisation makes learning a mallet or keyboard instrument imperative. Many programs have established remedial levels for students with weak mallet backgrounds. But any time spent in preparation before is time well spent. Otherwise, you might find yourself playing nursery rhymes and folk songs in a college practice room just to learn the keyboard.

Should I study piano and theory before I go to college?

Any experience with a keyboard instrument or theory instruction is a positive one. However, no crash course in piano will create any miracles. Most drummers-turned-mallet players will do just as well to learn the basics of scales, arpeggios, and chord structure on a xylophone or marimba, since they are accustomed to holding mallets or sticks. The physical demands of manipulating your fingers on a piano will often get in the way of theoretical learning at the early stages. Furthermore, the number of drummer/percussionists who proficiency-out of basic levels of college piano class is very small.

Will I study drumset in college?

This varies from school to school. Many more programs are incorporating a drumset component into basic percussion study, just as a student is expected to study timpani or multiple percussion. Others offer drumset as an "add-on," or an elective course of study. Some schools will vary their offering of the instrument, depending upon who at the graduate or "local pro" level is available for teaching.

What groups should I play in to get ready for college?

Play all the percussion instruments in every possible situation. Passing by the opportunity to play in the orchestra, concert band, or jazz ensemble, in a musical, or in any other setting is basic foolishness. Take advantage of these opportunities, especially if these are select or "all-star" groups, where the majority of the students involved are as serious as you.

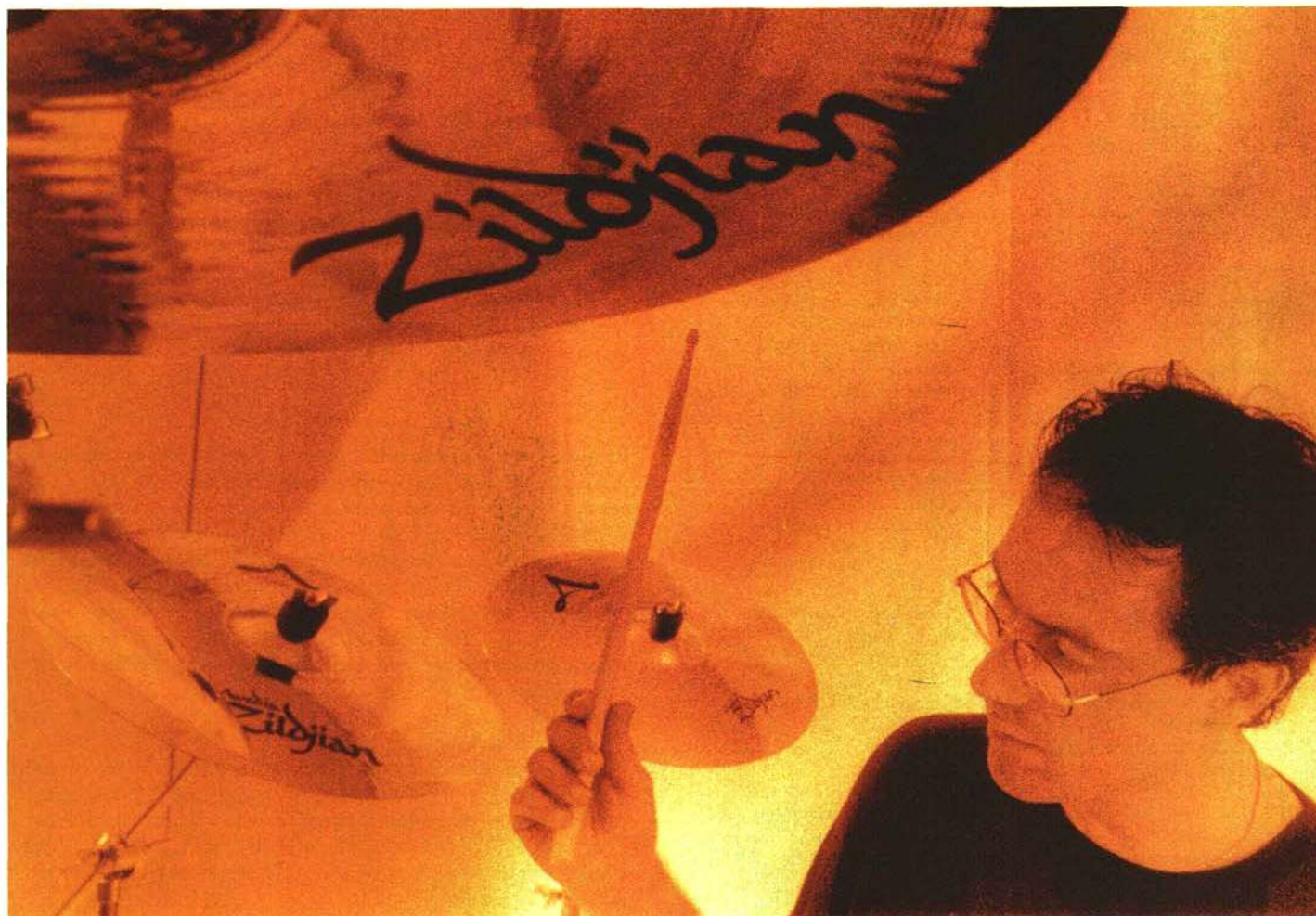
Try to form your own groups with other serious players. Look for musicians who are older and/or better than you are to challenge yourself. Forming a group so you can be the "best" or the leader develops your ego first and your musicianship last.

How well should I be able to read?

Most musicians, no matter what their ability and experience, wish they could read better. Reading is like keyboard playing—it is becoming more important all the time. So find some good reading texts, and a teacher (if necessary), and start practicing. The musician who says that reading is not important is generally trying to rationalize his or her own inability. Don't believe them—especially if you want to attend a music school.

Robert Breithaupt is an associate professor of music at Capital University in Columbus, Ohio, where he serves as the head of percussion studies and as department chair of Jazz Studies and Music Industry.

continued on page 88



"ZILDJIAN TOOK THESE SO

Vinnie Colaiuta had a clear picture in his mind of

what his dream cymbal would be. "It

would have a 'sweet' sound," explained

Vinnie. "Not too dark. Not too

light. Sort of in-between, but not bland

and not middle-of-the-road.

It would be a thin cymbal with more

spread than a thicker cymbal, but not too much more.

When I hit the bell, it wouldn't go 'ching-ching' like

a cash register. It would open up

as soon as I touched it. I could even hit

it with my finger and it would still

sound good. It would speak to me. In a

nutshell, the cymbal would be

strongly reminiscent of the old Zildjian

A, but with a more contemporary feel." Interestingly,



The A Custom.



us field test. And after a lengthy process of playing, listening, and perfecting, we produced the new A Custom. We're thrilled with the cymbal because we believe it's the finest sounding A Cymbal we've made to date. And it should be.

New computer techniques enabled us to analyze how minute variations in hammering patterns affected the sonics. And our exclusive rotary hammering device allowed us to create never-achieved-before nuances in sound.

The A Custom is a complete range of cymbals with 14" Hi hats, 15," 16," 17" and 18" crashes, and

UNDS OUT OF MY HEAD."

several months prior to this discussion with Vinnie, we had already begun working on a cymbal with similar qualities, as an extension to the classic A Zildjian sound. We decided to join forces and create this new generation of cymbal together. We enlisted Dennis Chambers, Steve Smith, Neil Peart, William Calhoun and Omar Hakim, amongst others, to help

20" and 22" rides. To learn more about them, please write Zildjian at 22 Longwater Drive, Norwell, MA 02061. As a parting note, we'd like to thank all the artists involved in creating the A Custom. Especially Vinnie. Because when we sat down to work, his head was into it the most.

Zildjian

CYMBAL MAKERS SINCE 1623.

GMS Drumkit

by Rick Mattingly

Excellent construction, innovative design elements, and top-quality sound combine to make this new drum brand an immediate contender.

The folks at **GMS** (Grand Master Series) drum company think you should be able to take a new drum right out of the box and play it. You shouldn't need to have the bearing edges redone, RIMS mounts installed on the toms, a better snare bed cut, the lugs packed so they don't rattle, and so on. And so, **GMS** drums are built with all of those details—and several others—already accounted for. We recently received a six-piece **GMS** kit for review so we could check out these claims for ourselves.

General Characteristics

The shells are constructed from 8-ply maple that is cross-laminated with staggered seams. (The bass drum hoops are 10-ply.) Bearing edges are cut at a 45° angle and hand-sanded. Each drum has a single air vent (except the snare drum, which has two) and a square, metal logo badge, which is attached with four small nuts and bolts. Each shell was stamped on the inside with a serial number and date of manufacture. The kit we received was finished in Gold Flame, a natural finish that allowed the grain of the wood to show through and that was polished to a high gloss.

The tuning lugs feature a unique design. The tension rods are screwed into a barrel-shaped nut, which is horizontally mounted in a brass housing that is attached to the shell by a single screw. The nut can swivel, but it is held in place by rubber O-rings so that it won't fall

out during head changes. There are no springs used in the lugs at all. The housings at the top and bottom of the drum are connected by solid brass rods, but these rods are not in contact with the shell—only with the housing.

Bass Drum

Fitting in with **GMS**'s "take it out of the box and play it" approach, the 16 x 22 bass drum came equipped with an Evans *Genera EQ-2* batter head and an Evans *Genera EQ-2* resonant front head. Normally, when reviewing bass drums, we have to start by removing a head or two and adding felt strips, padding, or a front head with a hole cut in it. We always try to keep muffling to a minimum, because how can you accurately review a bass drum that is stuffed with pillows and blankets? So it was very refreshing to encounter a drum fitted with heads that did not require any alteration (save a few turns of a drumkey).

Note that the front head was a *Resonant* rather than the *EQ* front head that Evans recommends using with the *EQ-2* batter. This gave the drum a bit more ring, but it was not an undesirable amount, and would be just right for a high-volume situation—which one can assume a 16x22 drum would be used in. The drum had plenty of punch as well as a clear low-end pitch.

Other than ten pairs of tuning lugs, the only hardware mounted on the bass drum was the spurs. The design is simple and effective. Loosening a large wing-screw allows you to pull the spurs up against the drum for packing or to extend them out for playing. There are memory notches in the mount and in the spur arm to facilitate this operation. When extended, the spurs angle forward just a bit. Length is adjusted via another wing nut, which allows a telescoping shaft to be extended or retracted. The bottom of each spur is sharp and pointed, but there is a threaded rubber foot (with locking washer) that can be extended past the point.

GMS drums are priced individually, rather than by kit configuration, so I will give prices of each drum as I go along. Bass drums are available in sizes from 14x18 to 16x24, with a price range of \$1,000 to \$1,200. The 16x22 that we reviewed lists for \$1,150. The bass drums are fitted with spurs only, as **GMS** recommends using RIMS mounts on toms. However, they will pre-drill a drum to fit any standard mount at no extra charge.

Tom-Toms

The kit we received had four tom-toms: 8x10 and 10x12 toms with six lugs each, and 12x14 and 14x16 drums with



Photo by Rick Mattingly

eight lugs each. All of the toms were fitted with the RIMS mounting system, and all were equipped with Evans *Genera* batter heads and *Genera Resonant* bottom heads.

The toms were my favorite part of the kit. They produced very focused pitches, from high and "poppy" on the 10" drum to deep and bathtub-like on the 16". They had enough ring for plenty of projection, but not so much that the fundamental pitch was obscured. Generally, I'm not one for playing a lot of fills, but I couldn't keep off of these toms because they sounded so good. Drums like these could change my whole way of playing.

I was also pleasantly surprised by the *Genera* tom heads. When I first reviewed those heads several months ago, I liked them, but didn't feel they were necessarily the best general-purpose heads I'd ever heard. However, they sounded excellent on these drums, and I can't imagine any other type of head sounding any better. This is obviously a case of matching the right head with the right drum.

Rack toms are available in sizes ranging from 7x8 to 16x16; floor toms are available in 14x14, 16x16, and 16x18. Prices for toms range from \$410 to \$850. The toms we reviewed are priced as follows: 8x10, \$450; 10x12, \$500; 12x14, \$610; 14x16, \$710. The price includes PureCussion RIMS mounts.

Snare Drum

Given current tastes in high-pitched piccolo snare drums, it's been a while since I've encountered anything like the 7x14 snare that came with this kit. I'm so used to the high-pitched crack of a thinner drum that it took me a while to adjust to this drum's lower, meatier sound. Once I did, I liked it a lot, and it would have been an excellent choice for a primary drum a few years ago. Now, however, I would caution anyone considering such a drum that it might not be what you're used to hearing these days.

But that is not to say that there is anything wrong with this drum when considered on its own merits. It fit right in with the big sound of the bass drum and

toms, and had good projection and a clear tone. Rimshots had a lot of body, and center-hits were round and full. Snare response was excellent at all dynamic ranges.

The snare strainer is a simple drop mechanism; when the snares are off, the lever extends horizontally from the drum. To adjust the snares, there is the usual round knob. The knob on our test model had quite a bit of resistance (to prevent slipping, I imagine), and took a bit of strength to turn. I found that adjusting the snares in the "on" position didn't work very well. I had to release them so that they could re-seat themselves across the head. It was also easier to turn the adjustment knob if the lever was down and out of the way.

Wood snare drums are available in sizes ranging from 5 1/2x12 to 8x14, and are priced from \$525 to \$700. The 7x14 that we reviewed lists at \$675. GMS also makes two brass-shell snare drums: a 3 1/2x14 that lists for \$850, and a 6 1/2x14 that lists for \$900.

Hardware

GMS is concentrating their efforts on drums, so they do not manufacture hi-hat and bass drum pedals or snare and cymbal stands. As the toms are all fitted with the RIMS system, there is no need for tom-mounting hardware, either. The kit we received came with a Pearl-like floor stand for mounting the two large toms (list price \$200).

For mounting the small toms, GMS did provide their own rack. It is 39 1/2" long by 2" wide by 1" thick, and it's designed to mount on two cymbal stands. Although the rack itself is quite heavy, I had no trouble mounting it on two medium-weight cymbal stands. As long as the legs have a reasonably wide spread, you should have no problem. I

did have to mount the rack on the center section of the stand, as the top section was too thin to work with the clamps on the rack.

The rack has 14 notches cut into it over which clamps can be mounted using two drumkey-operated lugs each. Once you have adjusted a clamp for whatever you wish to put in it, you only need to tighten and release one of the lugs for setup and teardown. The outside notches are for mounting the rack itself to cymbal stands, leaving 12 positions for mounting toms, cymbal arms, and accessories. I simply used it for the two small toms, and with all of those different positions, I had no trouble getting the toms exactly where I wanted them. (Two Pearl-type tom arms were supplied to connect the toms to the rack.) There were six clamps supplied with the rack: two for mounting the rack itself and four for accessories. Presumably you could obtain extra clamps, and the notches are spaced so that all 12 positions could be used simultaneously. (Sonny Greer would have loved it.)

The rack is made of aluminum finished in carbide black powder coat, and it lists for \$450. GMS will custom-make longer racks.

Conclusions

The GMS kit was big and powerful-sounding, and all of the drums had focused pitches. The shells were solidly constructed and beautifully finished, making the kit both pleasant to play and to look at. Everything about this kit was top-quality.

These drums are not cheap by any means. The combined cost of the kit as described above is \$4,745 (and does not include hi-hat pedal, bass drum pedal, snare stand, or cymbal stands). But if you bought a top-quality kit from one of the major manufacturers and then had some of the modifications done that are standard on GMS drums, your final cost could be comparable.



Photo by Rick Mattingly

Gon Bops Gongas

■ by Chuck Silverman

When is a conga not a conga? When it's a Gongas, and here's why you should know the difference...

Gon Bops of California, known for its line of congas, bongos, and timbales, has introduced a new line of hand percussion instruments called *Gongas*. Created in response to the need of many percussionists and drummers for lightweight, portable congas, *Gongas* have been designed to maintain an authentic conga sound in a drum that is both portable and compact. The intention is not to replace the traditional conga drum, but to help the drummer who must set up and tear down his/her equipment frequently.

Construction

Gon Bops founder Mariano Bobadilla was inspired to develop the *Gongas* at the request of a respected percussionist who wanted portable drums that sounded good. He realized that the sound of a conga relied on the air space within the drum. Through experimentation, he found the critical spot where the remaining air space had little effect on the drum sound. He cut and closed the drum at this point, and replaced the remainder of the shell with the *Resitone* resonator—a wooden cylinder that extends approximately 11" down from the drum's base. The *Resitone* can be retracted back into the drum, making for a very portable instrument—not to mention giving the drummer a silent practice conga (which is great if you're on the road and want to woodshed without creating a lot of sound). The resonator is locked in place by a neoprene seal



securely attached to the base of the drum; it will not move during playing. The only place that sound can escape from the drum is through the resonator.

The diameters of the *Gongas* are the same as those of regular congas. (This is important, because the diameter of a drum gives you the tone—high, medium-pitched, or low.) But with the resonator pushed inside the shell, the depth of the *Gongas* is one-third that of regular congas, making them easy to pack and transport. Depending upon the wood, the weight of the drums varies from 11 pounds for the quinto to 14 - 16 pounds for the tumba. This is half the weight of regular congas. The heads used are domestic cowhide, not imported water buffalo. All heads are interchangeable with those used in Gon Bops' regular conga line.

All of the hardware is cold-rolled steel, with the screws, brackets, and crowns manufactured in the Gon Bops facility. Everything offered, except for the lowest-price model, has a polished chrome finish. All hardware is also interchangeable, assuring that there will be no confusion with regards to ordering parts for the drums.

Light red Appalachian oak or Phillipine mahogany is used in making the *Gongas*. The wood inside the drum and resonator is never painted, allowing the bare wood to have its effect on the air passing over it. (Mahogany produces a

mellow sound; oak produces a slightly more brilliant sound.) The neoprene collar attached to the bottom of the drum is screwed in with phillips-head screws. If the collar should ever tear or need to be replaced, the job would be relatively easy.

The Test

The first thing about the *Gongas* that grabs your attention is the actual size of the drums. Once you get beyond that initial impression, the excellent construction of the drum can be truly appreciated. Attention to the most minute detail is evident from the first cursory inspection. The finish of the drums I played was natural oak. The wood was beautifully finished, with no outward flaws. The brilliant chrome-plated hardware more than complemented the wood's lustre.

I first played the drums without doing any tuning, and was immediately struck by the deep, resonant tone—a bit *unlike* congas, actually. The bass tone in both the conga- and tumba-sized *Gongas* was marvelous—rich and sonorous. The slap tone, that nemesis of beginning players, was right there from the start—a real plus. The combination of the high-quality skins and top-notch construction combined for easy playing. Gon Bops' teardrop hoops also made playing very comfortable.

After taking the drums home, I played them in a setting with just myself and a drumset player. The *Gongas* projected more than enough to make their presence felt and heard. They served the same function as more traditional congas, but with some added features. Their bass tone gave them a different "presence." The sound of the drum seemed to bounce off the bottom closed portion and hit me in the upper body. That feeling, along with the *Resitone* resonator's effect of allowing the majority of sound out the bottom of the drum, combined for a very full and pleasing tone. This might be a plus for the recording percussionist, in that mic's could easily be placed both above and below the *Gongas* and then mixed to achieve the best sound.

Models

There are seven different sizes of *Gongas* available in nine different finishes. The head sizes available are 9 3/4", 10 3/4", 11", 11 1/2", 12 1/4", 13 1/4", and 14 1/4". There are five different fiberglass and four different wood finishes. Due to this wide array of available combinations, there is a wide range of prices. The least expensive quinto (small *Gonga*) is \$339; the most expensive drum of the same size is \$620. The 10 3/4" *Gongas* range in price from \$359 to \$639. The 11 1/2" drums range from \$387 to \$668. The drums I

reviewed were top-of-the-line instruments: a 9 3/4" quinto and a 10 3/4" conga. The manufacturer's suggested list price for these drums is \$649 and \$687, respectively.

A *Gonga* stand has been developed from the original concept of the Gon Bops double conga stand, in use since 1976. The stand is fully adjustable to accommodate a player who is standing or sitting, and is available in models that can hold two or three drums. The stand is all-steel, chrome-plated, and constructed in the Gon Bops factory, with no aluminum

parts and no castings that could break.

A trap case that holds two *Gongas* and a stand is available. Constructed of polyethylene with 3" casters, it lists at \$480. Padded bags are also available, and cost between \$75 and \$80, depending on size. A padded cover for the *Gonga* stand lists at \$42.

As you can tell by the prices of the *Gongas*, stand, and cases, Gon Bops isn't exactly the cheapest brand on the market. But if quality is what you're after, then this line of drums should most definitely be examined.

Pearl Soprano Snare Drums

■ by Rick Mattingly

The trend towards smaller snare drums continues with Pearl's latest offerings: the 3x13 Soprano, available in both brass and maple models, and the 7x12 Soprano *EFX* model, available in maple only.

The two 3x13 drums are identical, except, of course, for the shells. Each has one air vent and eight lugs, and each is equipped with Pearl's *SO-16* strainer, which is simple in design and operates smoothly and quietly. The lever is long enough that you can manipulate it easily, but it does not stick up over the rim when it is in either the full-on or -off position. On the maple drum, all of the metal hardware is separated from the shell by cushioning material.

Soundwise, the two models have more similarities than differences. As one would expect with any 13" diameter drum, they favor higher pitches, and as you would expect from any drum 3" in depth, the higher overtones are favored, giving them a high-pitched crack that might be more accurately compared to a firecracker than to a gunshot. Both drums stood up well to a wide range of dynamics. Loud rimshots were solid and cutting, and brush response was excellent.

The 6-ply maple-shell drum had a



Photo by Kick Mattingly

brighter sound than is common with wooden drums. In fact, while I generally like wood-shell snare drums, I've tended to favor metal drums in the 3x13 size, as wood shells seemed better suited for enhancing lower pitches. But the Pearl Soprano maple model had a bright sound more characteristic of metal. As bright as the maple drum was, I expected the brass model to be even brighter, but it wasn't. It actually had just a bit more body and warmth than the maple drum.

The 7x12 Soprano *EFX* model is constructed from eight plies of maple and also features eight lugs and one air vent. The strainer is similar to the one found on the 3x13 drums. Again, all hardware is separated from the shell by cushioning material.

The 12" diameter of this drum favors even higher pitches than the 13" models, but the deeper shell enhances a wider range of overtones, which translates to more depth. The drum's timbre actually reminded me of a high-pitched military drum—due, no doubt, to the relationship between depth and diameter. I dare say this drum would cut through just about

anything, although the higher pitches it favors might seem *too* high to some players.

The 3x13 drums could possibly serve as someone's primary snare drum in a low-volume situation, or one in which the drums were miked. But they would probably be more effective as auxiliary snare drums for tunes that require a high-pitched

crack. They could sound a bit thin on ballads or tunes where you would want a deep, full sound. Likewise, the Soprano *EFX* drum is also probably best-suited as a secondary drum, as the ultra-high pitch it favors might not be practical for a wide range of music.

I reviewed these drums (as I tend to review most products) without knowing their list prices. That's something I always check on at the last possible moment, since prices have been known to change between the time an item is shipped to us for review and the time it takes us to check it out and write about it. Anyway, based on the quality of these drums compared to other drums I've reviewed recently, I assumed that the 3x13 models would list somewhere around \$300. I was genuinely astounded when I was told that the list price for the 3x13 maple drum (*M-513P*) is \$200 and that the brass version (*B-513P*) is \$210. The 7x12 Soprano *EFX* (*M-512SE*) lists at \$365, which isn't quite the bargain that the other two drums are, but is still a very reasonable price for the quality of the product.

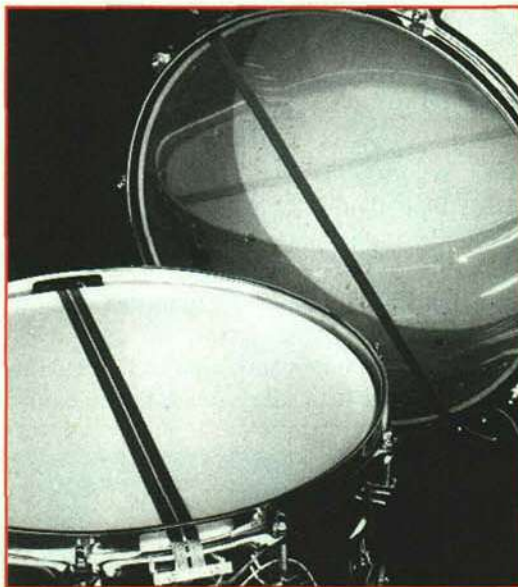
Patterson Cable Snares

by Rick Mattingly

Over the years, some of the finest drum and percussion products have been created by members of symphony orchestras. Such players as Saul Goodman, Fred Hinger, Morris Lang, Al Payson, and Frank Epstein have produced quality snare drums, mallets, and accessories. (And then there's Vic Firth, who started out turning a few timpani sticks and ended up with a small empire.) Recently, San Antonio Symphony percussionist William Patterson joined the list by going into the cable snares business. He offers three models: stainless steel, coated ("Blue" snares), and a *Super Corp* model that combines 12 coated cables with eight stainless steel ones. We received samples of the first two for review, which I tested on a 5x14 Ludwig *Super 400* metal-shell snare drum and a 6 1/2x14 Noble & Cooley *HP* series wood-shell drum.

The stainless steel model comes closest to regular "spiral" snares, but there are some significant differences. For one thing, even though there are 18 of them (mounted in two groups of nine, with a very small space in between), their combined width is less than 3/4", compared to the two-inch width of standard snare units. While it might seem that they are not in contact with as much snare-head area as a result, one has to consider the fact that the entire length of a cable snare lies flat against the head, whereas with spiral snares, only about one-third of the metal actually touches the drumhead.

Also, most traditional snares are not mounted in such a way that the snares completely span the drumhead. Patterson's cable snare units, however, extend past the drumhead about an inch on each side, so that the snares themselves stretch from bearing edge to bearing



edge. With all of that contact between the snares and the head, cable snares perform very well in terms of sensitivity and response. They do, however, tend to be "drier" sounding than spiral snares. They do not have the kind of after-buzz that spiral snares can produce, and they are not quite as sensitive to sympathetic vibration caused by hitting other drums.

When I tried the snares out on the aforementioned drums, I noticed that the snare "snap" emphasized the middle and lower harmonics rather than the higher ones, giving the drums a somewhat more "gutsy" sound. For drumset playing, I favored them on the five-inch metal drum. They stood up well to heavy backbeats, and the dryness of their sound fit well with current trends in drum sounds.

I also tried the stainless steel snares on a 4x14 wood-shell piccolo snare. Again, it produced a sound with a darker timbre, and while it sounded fine, I couldn't quite get that high-pitched crack I'm used to with that smaller drum. I also tried loosening the snares a little for that slightly ratty jazz type of snare sound that some drummers like, but that does not seem to be the optimum setting for these snares. They sound best when tightened firmly against the bottom head.

The "Blue" snares, so-called because of the color of the coating, are the closest thing in sound to gut snares. A big advan-

tage, however, is that they are not affected by humidity, the way gut is. (The manufacturing process is more humane, as well.) There are only 12 snares on this model, but again, they lie flat against the head for maximum contact and extend past the edge of the head.

I doubt if many drumset players would want to use the "Blue" snares, but for a military or marching snare sound they would be the perfect choice. They are slightly less sensitive than the stainless steel model, and are the very definition of the word "dry." While it is possible to perform passable buzz rolls with these snares, they are meant for rudimental double-stroke rolls. I favored the "Blue" snares on the 6 1/2" Noble & Cooley wood-shell drum, but they even made my 5" metal snare drum sound militaristic.

One word of warning if you are thinking about trying a set of cable snares: They take some time to mount properly. The large clamps that hold the snares together often don't fit through the slots in your bottom rim unless you loosen the rim so that the bottom head is not blocking the opening in any way. Also, if your drum does not have a snare bed and you are attempting to use the stainless steel model, you might have to bend the snares with needle-nose pliers at the point where they bend around the edge of the head. (Detailed instructions are included with each set.)

Symphonic and rudimental drummers will certainly find both of these models to be applicable to their needs. Drumset players—especially heavy hitters—might want to investigate the stainless steel model, which is available in four different lengths to accommodate different strain-ers. List price is \$60. The "Blue" snares come in two different lengths, and list for \$40. The *Super Corp* combination model (not reviewed here) lists for \$85. For more information, you can contact William Patterson at 4003 Willow Green, San Antonio, TX 78217.



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Clint de Ganon

Groovin' On The Tube And With Bob James

■ by Teri Saccone

I sit with drummer Clint de Ganon at an outdoor cafe smack in the center of his hometown. We have just driven through "the old neighborhood" by the house where he grew up, with all the attendant memories. We talk about Clint's career...music... what it was like being raised here. (That latter is of mutual interest, as I grew up in the small town right next to his.)

Words come easily to Clint. He has a natural ease with people, and a sense of complete openness. He also has the ability to immerse himself—mind, body, and soul—into any musical context that he graces. His playing is striking in its looseness and its breathability, yet utterly precise—technically flawless without sounding "technical." It is intuitive and riveting, much like the man himself.

Because he relies on his instincts as a player and is quite natural at connecting with people, de Ganon has become a rising figure on the New York scene. He's done numerous jingles and albums, and a soundtrack. He's got the live side sewn up, too: He's recently been playing with keyboard innovator Bob James both here and abroad. When Clint plays with his colleagues, smiles, unspoken messages, and laughs are exchanged. The Bob James Band positively glows, seeming to feed off each other's energy. They wail away, making beautiful music together.

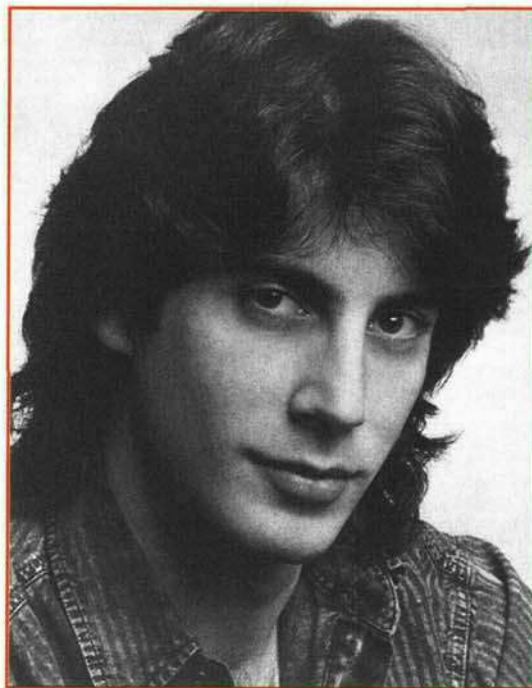
TS: How long have you been working with Bob James?

CD: My first dates were on a tour of Japan in March, so it hasn't been very long. I had worked with Bob several years ago—in the studio on a film date, and also live at a concert. But he had been working with Yogi Horton, with whom he had a close relationship and who was one of my favorite drummers in New York. A lot of excellent drummers have worked with Bob: Steve Gadd, Harvey Mason, Yogi, Buddy Williams, Tris Imboden. The last guy who did it was Herman Matthews, who's now with Kenny Loggins. I think it was just a matter of a real desire on my part to play with Bob, and letting that be known. The opportunity took a long time to come to fruition.

TS: You are very exuberant when you play with Bob. Is that your normal personality, or is it the music that makes you play with such enthusiasm?

CD: I think it's a combination of the two. What's important for me is to play with a certain commitment and intensity. I love the band, and I love the way Bob plays. The music leaves a lot to explore, and he gives me license to do it. The more I do it, the more I have fun with it. It really is an open door for me.

TS: Yet the music is pretty structured as far as parts of songs are concerned.



CD: There is a given structure, but that structure is also collectively defined. In other words, it's the product of five or six people—however many are playing, all contributing and creating the structure. But it isn't clearly defined to the point of, "This solo is going to be 16 bars." Sometimes we'll just stretch forever, other times we won't. It's all a matter of using your ears and giving your input.

When you listen to Bob's records, you might think, "This sounds very clearly defined"; it doesn't sound like there would be a lot of leeway. But when I got on the gig, Bob said, "I want you to play beats I never heard. I want you to take this wherever you want. I want you to feel so in command that you can show us where to go."

TS: Is that responsibility at all intimidating?

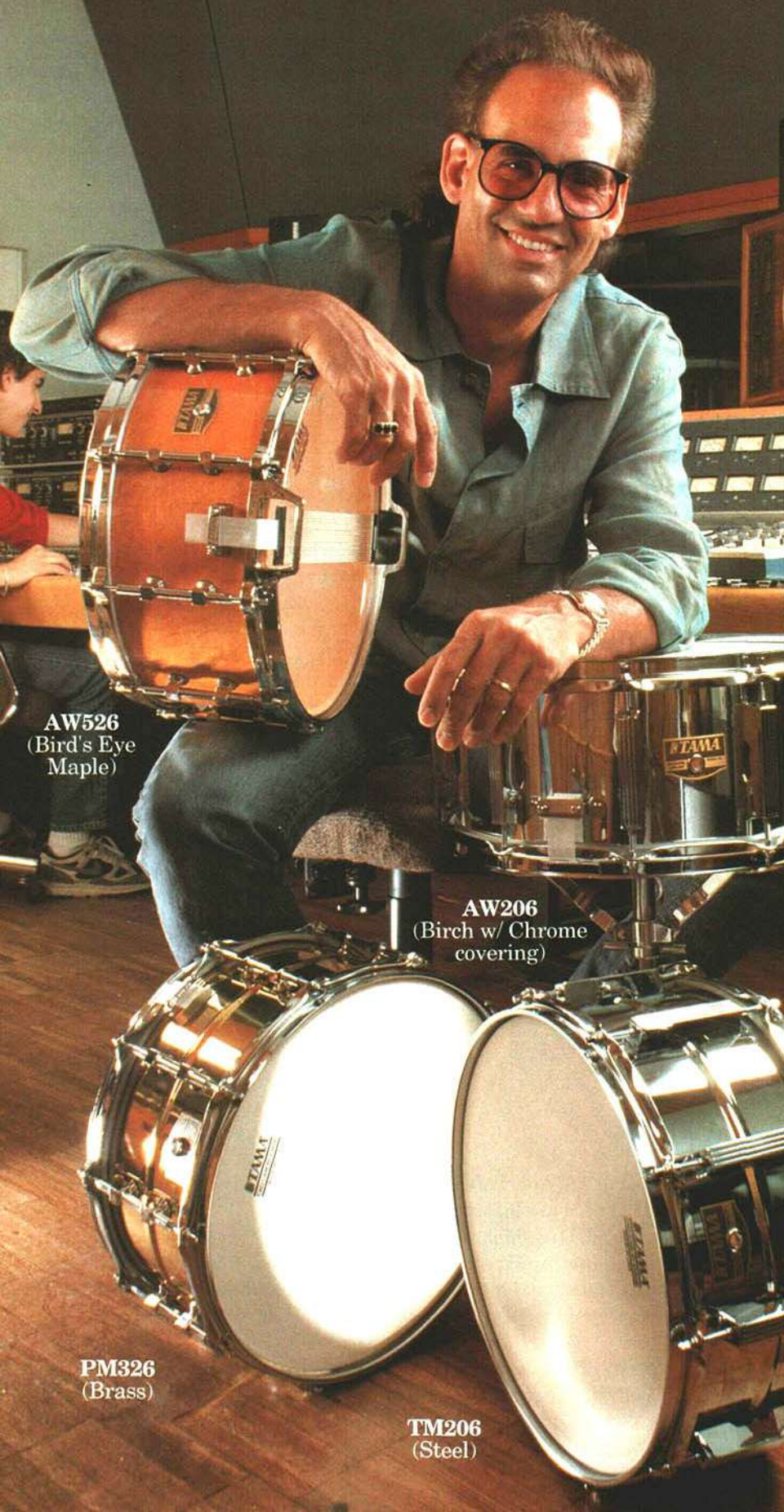
CD: I start small and get bigger; that's my general rule. I won't go in like gangbusters and try to do it all. I started off with Bob just playing the parts—trying to be precise and clean, with good time. Then, as I felt more comfortable with the music, I was able to explore the boundaries and push them more, without feeling like I was imposing or doing things that were not necessarily good for the music.

You have to make every gig your own—which, hopefully, comes quick enough. Once it's your own and you're giving your own contribution to it, it's not intimidating at all. I must add that Bob is consistently the best player on the gig—and there are a lot of good players on this gig. He sets a standard that each of us aspires to, and we follow him.

TS: Therefore becoming motivated is never a problem?

CD: Oh, no. You see, I grew up listening to people like Bob James, who really carved out a niche of what we would call "hot jazz." It wasn't really fusion...it's hard to describe. It was a

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point when the C.T.I. label was revolutionary and people like Bob, Grover Washington, and Freddie Hubbard were making records and Steve Gadd was coming to the forefront—just exploding on the scene. This was a whole new brand of rhythm-section playing and a whole new brand of writing. It was a storm from New York, not LA. All the jazz guys were up in arms about it, and the rock and pop guys didn't know what to do with it. It was a fusion of rock and R&B as much as it was jazz, but it wasn't "fusion" as we knew it. It had a *deep* influence on me, and it was really cool to get this gig and be able to step in and say, "I understand these roots. Now I'm able to take it where I want to take it."

TS: That was rather eclectic music for a young guy to be listening to. How did you get turned on to it?

CD: In my home town of Hastings, New York, we had an exceptional stage band run by a music teacher, Peter De Luke, who originally played with Benny Goodman and Woody Herman. Peter was a major influence on me. When I got serious about studying, I was fortunate to meet Mel Lewis, who used to live nearby in Tarrytown. Mel would come and coach me from time to time, but he refused to teach me, because he had no concrete teaching style. He referred me to Sonny Iggo—a great teacher with whom I studied for five years. Sonny gave me the foundation to work from. He was a great jazz/big band drummer, so through my studying with him I encountered a lot of jazz. I originally got turned on to it by listening to early Chick Corea and Miles Davis records. That's in addition to all the pop and rock stuff that was really inherent in me.

So there's not one concrete style that I'm more acclimated to than another. I really feel at home playing a bunch of different things. As it turns out, most of the recording I've done has been either jazz of sorts, eclectic rock, or R&B.

TS: Hastings may be only 16 miles from New York City, but it might as well be a million miles. How did you attempt to tackle life in the "Big Apple"?

CD: I first went there to study classical percussion with Roland Kohloff, a timpanist with the New York Philharmonic. At one point, I was interested in becoming a classical musician. I also studied with a percussionist and snare drum player with the Philharmonic named Buster Bailey. I didn't want to leave New York, so I went to college there, majoring in music performance and percussion. I double-minored in philosophy and religion, [laughs] I'm a truly sick man.

Ultimately, I took a place in the city. I was poor when I got there, but I *was* in New York, and I managed to do some gigs one way or another. But it did get slow, and I got anxious. My brother was a struggling actor at the time, so sometimes he'd come over and I'd read scenes with him. I started to get into it, and people would say, "You should try to get into commercials." I knew the kind of money that could be made there, so I took some classes, and I did do some commercials. Then I started to work as an extra on *All My Children*—which was when I realized I didn't really know how to act. So for two solid years I studied, went for auditions, and sent cards to agents.

Meanwhile, all this was going on concurrently with a career that was hopefully going to develop in music. After a while I got overwhelmed: Here were these two difficult free-lance careers, and I was in over my head.

TS: So now you only concentrate on the drums?

CD: That and singing. I've been doing that for a few years, and I love it. It makes more sense to me than acting. I always loved to sing, but I didn't think I was a good singer. I had to overcome technical obstacles. I've studied singing several times in the past, but now I've had the support of musicians who've heard me and said, "Wow, you *can* sing." I now consider myself a decent singer who could become pretty good at it.

TS: What do you get out of singing that drumming doesn't fulfill?

CD: It's new for me. I started studying drums at eight, so that's been with me forever. When I listen to myself on tape playing, I pick myself apart to no end; there's only a handful of things that I can bear listening to. But I think I'm fair to myself because I've had many years to go that much further with it. With singing, you have the lead voice as opposed to the supporting voice, and you communicate in a whole different way. It's also very exciting to see how I'm progressing.

TS: You worked with Gospel singer Cissy Houston, which I found a bit surprising.

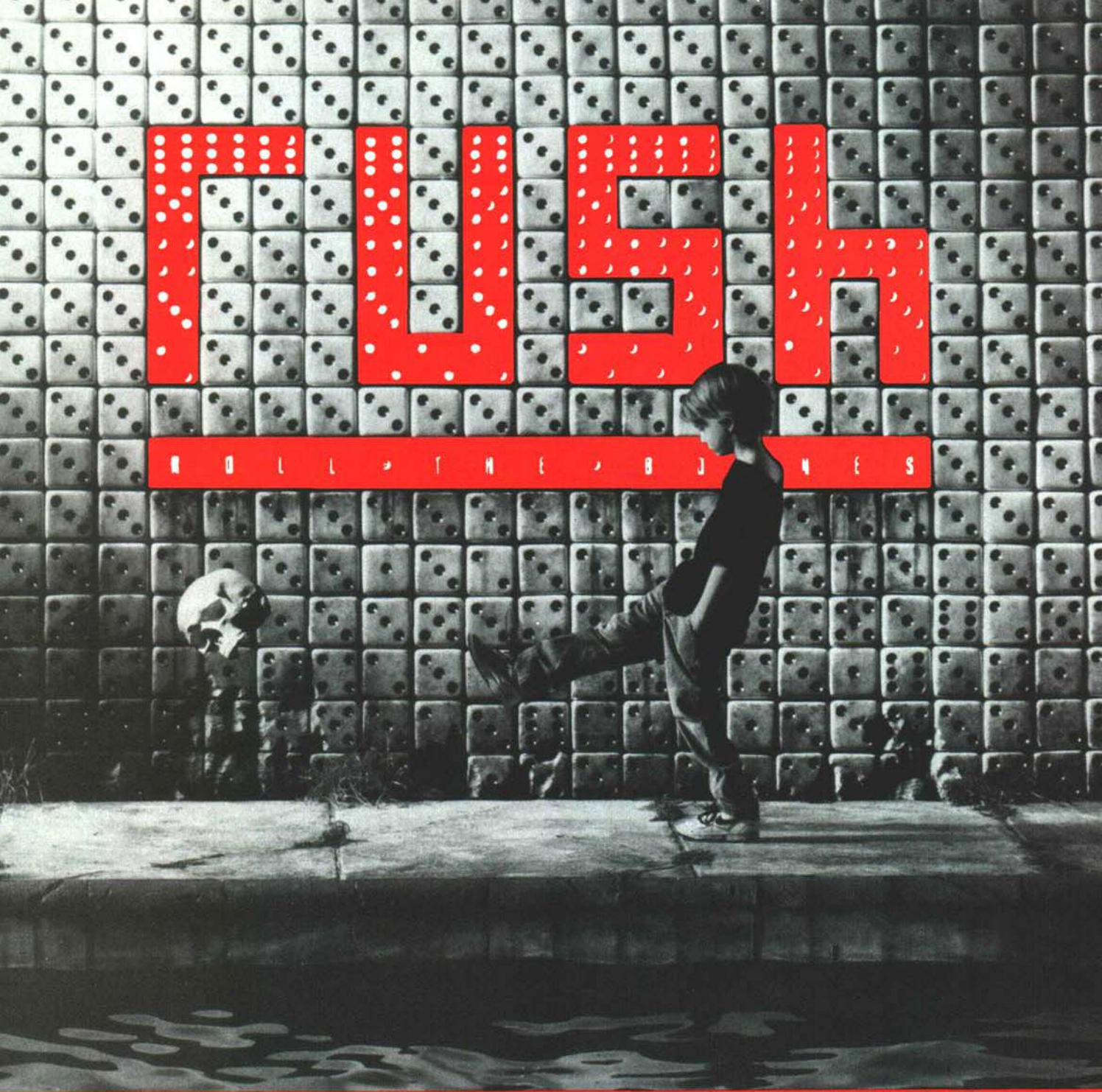
CD: I think she's quasi-retired now, but when I got the gig, Bernard Purdie had been her drummer. *That* was mildly intimidating. I mean, he made a contribution to drumming that was innovative and special with people like Aretha Franklin. But like any gig, I had to make it my own.

TS: Gospel is a far cry from the more technical drumming that you're getting known for.

CD: It was a good gig for me to grow with. What I was schooled

"I don't consider myself a jazz drummer. For me, what's important is the bottom—the kind of playing that hits you in the gut."





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in was irrelevant. I always loved R&B, and Cissy sort of fused that with Gospel. She had been a back-up singer for Aretha and Elvis, so she had that background. She also had a certain sensitivity to drums. I loved playing that stuff. That's why I don't consider myself a jazz drummer. For me, what's important is the bottom—the kind of playing that hits you in the gut. If you can *add finesse*, that's wonderful.

TS: That bottom is probably what attracts most non-drummers to the drums: That's what moves you.

CD: But young drummers sometimes don't really get it. The things that thrill them the most are the flash and polyrhythms and all the technique. What makes someone like Steve Gadd so amazing is his ability to give you all that bottom, yet now and then do something innovative that is so special. Commitment to the groove and having the basic, solid foundation is what made Gadd great.

TS: Steve Gadd is known primarily as a studio drummer, which brings us to the subject of your studio career. How did that get started?

SAVE THE TREES.



VERISONIC

DRUMSTICKS AND BRUSHES

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CD: After I'd been in New York for a few years, Will Lee recommended me to a top jingle house. He's been very good to me. When I first went in on a session, he said to all these big studio cats, "This is Clint. Don't screw with him." I was this young buck just coming into the studio with all these pros—who sometimes can be nice at first, and sometimes not. Will just decided to clear the air. He was very instrumental and supportive in getting me into the jingle business when I was nobody.

TS: Your resume also lists a lot of session work: Thom Rotella, Dionne Warwick, Peter Moffitt, and several rock, folk, and pop sessions for Atlantic, RCA, and Arista artists. How much do you still do in comparison to live playing?

CD: I do more sessions than most drummers, but the studio scene has certainly shrunk tremendously. Guys who are doing sessions now are doing them in places they wouldn't do before, and for money they wouldn't have done it for a few years ago. Everybody, everywhere has been affected by drum machines, shrinking budgets, and the advent of the computer.

TS: Do you prefer live playing to studio work?

CD: I love playing in the studio. There's an art to making something feel really good on tape—making it sit well and sound good. There's a whole different charge that I get in the studio—equal to the live charge, just different—that I took a lot of time and energy to develop.

TS: You were on MTV's musical quiz show, *Turn It Up*, for its duration. What was that like?

CD: We did a month of rehearsals, then a month of taping: 64 shows in less than 30 days. We wound up doing four shows a day. It ran for only six months, so a lot of people probably didn't see it.

Our band was live, so we had to learn 300 30-second song segments, which we would arrange one instrument at a time. We had to transcribe, arrange, rehearse, program the songs, and then perform them. It was a sick amount of work, but in a way it was like going to college. We did *any* tune, in *any* style, with little tempo preparation and put together very quickly. It was a very valuable experience. I was playing ddrums on the show, and I've continued to use them since then; they allow me to punch up different kits immediately. I'm not really into triggering, so it's the ddrums or my acoustic kit.

TS: You told me earlier that when you started playing drums, it was "the most exciting thing in the world" for you—"the ultimate excitement." Do you still get that feeling?

CD: Sometimes. I play best when I connect to the innocence and the total joy of playing—which happens when I really feel centered. When I can get to that, it's the best. I feel now that I'm getting into a phase where I really *love* playing the drums again. I think we all go through phases where we feel like we're in a rut, and we're pushing for it. But sometimes that real excitement is just naturally there.



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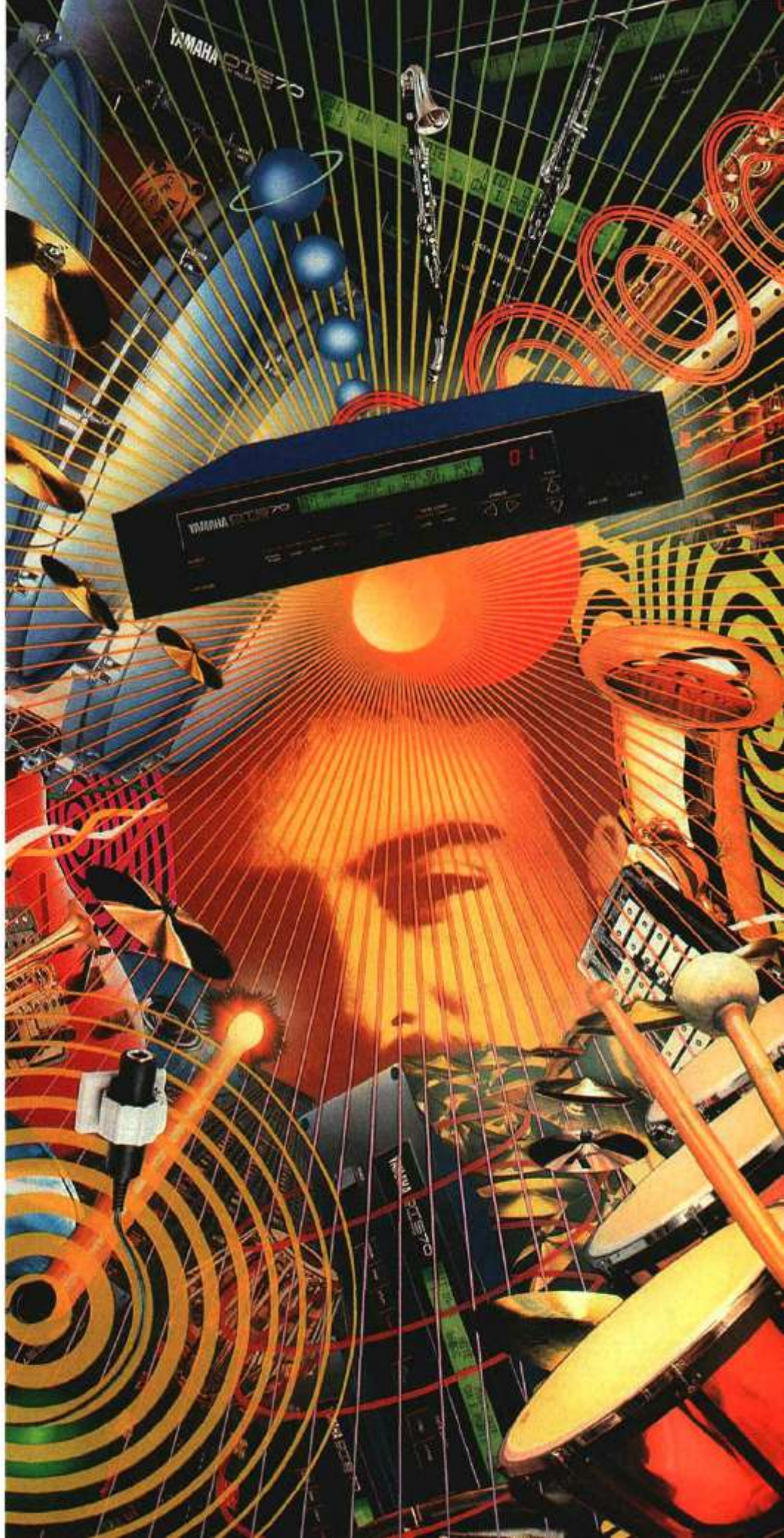
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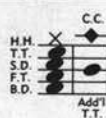


Accentuating The Less Obvious Parts Of The Measure: Part 1



by Rod Morgenstein

MUSIC KEY



It is very common in drumming to play a one-measure fill that ends on beat 1 of the following measure. But when playing in a progressive/jazz/rock/fusion context, there is often freedom to accentuate the less obvious parts of the measure, thus creating a lot of excitement in the music.

This article focuses on playing drum fills that end somewhere other than on the downbeat of 1.

Study exercises 1-4 and try to firmly establish where each of the four notes fall in beat 4. Count "1 2 3 4" or "1 & 2 & 3 & 4 &" or "1e&a 2e&a 3e&a 4e&a," and make the note sound in your head.

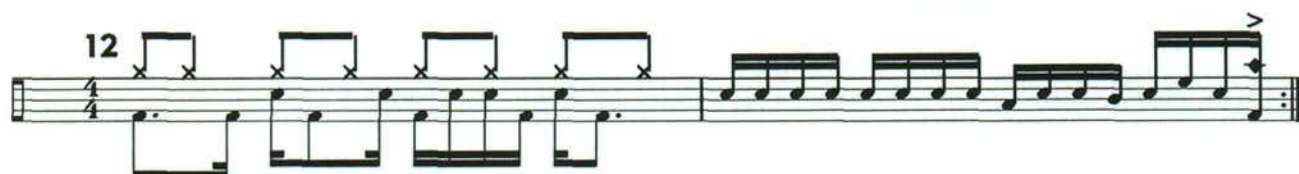
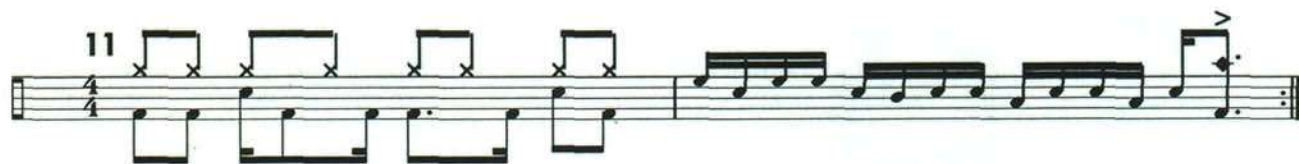


Exercises 5-8 are 16th-note drum fills that begin on the downbeat of 1 and end on either the beat of 4, the "&" of 4, the "e" of 4, or the "a" of 4. Each is followed by a one-measure rest. Play each of the fills (or any 16th-note fill of your own) and be sure to end the fill at the specified part of beat 4.

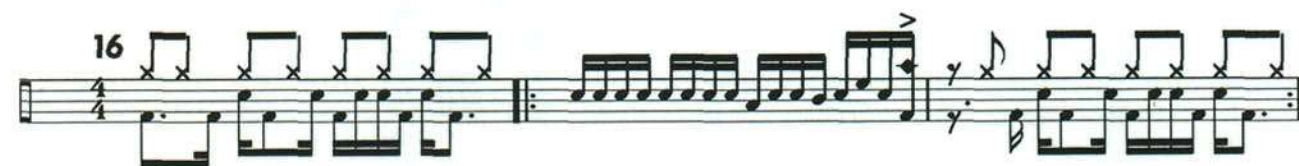
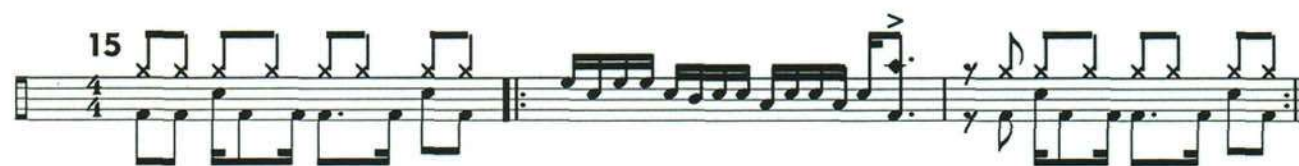


Exercises 9-12 consist of a one-measure beat followed by a one-measure fill. Again, I suggest also creating your own fills. (Due to the fill in exercise 12 ending on the last 16th of the measure, it can be awkward trying to start the beat on 1 of the next measure.)





This leads us to exercises 13 - 16. At the start, they are identical to exercises 9 - 12. However, after each drum fill, the beat does not begin on the downbeat of 1. Rather, the downbeat is left open and the beat picks up either a 16th, 8th, or dotted 8th later. This delaying of the drumbeat can create tension and excitement in the music.



Next time we'll pick up from here, extending the drum fills over the bar line and continuing to end in places other than the downbeat of 1.



AN OPEN LETTER

... On Cymbals

The cymbal. The world's most imperspicuous musical instrument. It's a round piece of bronze alloy, shaped into a form by various techniques¹ intended to organize the alloy's inherent sound properties to produce a sound picture that meaningfully aids the drummer's and percussionist's musical expression needs.

Enter marketing. You can make the most beautiful instrument in the world, but if you don't tell people about it effectively, you are forever doomed to oblivion, and nobody buys your instrument. The question at issue is the cymbal's apparent simplicity. There are no dials, no knobs, no specifications, no mechanical parts to report



ambiguity and tell you all sorts of things all day long, or do we painfully try to impart what we really know to be the truth? The truth however, is usually a lot harder to tell accurately, and the temptation is great to simplify matters to fit them into 70 words, to distort them where they don't quite fit your product, and twist them where it fits your marketing plan. And besides, why not dress things up a little to make them more interesting?

... On Consistency

Let's say you really like John Bonham's sound with Led Zeppelin. Or Stewart Copeland's sound with the Police. Or Will Kennedy's sound with the Yellowjackets. Or Terry Bozzio's sound with

Jeff Beck. Then, somehow you find out what particular models they play. Great, you say, I'll go out and get those, 'cause I'd like those sounds in my set. Easy, isn't it? Or is it? Try it

Isn't that a bit thick, guys? (Besides, how could they believe it themselves, they must have heard about Paiste's consistency.)

For the record: we test every cymbal that leaves the factory against *one*, and only *one* master cymbal, *five* times during manufacturing, the last one being the sound check by an experienced drummer.

... On 'Cast' vs. 'Non-Cast' Cymbals

Where did these curious terms 'cast' and 'non-cast' cymbals come from? Careful examination of applicable literature will reveal this mystery for you easily.² Let's see: Webster's quotes the following definition for 'cast': "...to give a particular shape to a substance by pouring in liquid...form into a mold and letting or causing to harden without pressure...". Okay. This obviously refers to mixing copper and tin, heating it up 'till it melts, and

RADICALLY DIFFERENT

on. It's just simply a round piece of bronze that you strike to make it sound. It is almost impossible to make claims about cymbals which can be verified easily by the relevant audience: *the users of cymbals*. Except for their sound. Yet, sound is so personal a matter and our language completely inadequate to describe sound.

And there is the problem. All of us companies can say: "Buy ours..."³, "...it's made this way versus that way..."⁴, "...we have secret ingredients..."⁵, "...these drummers play it and they can't be wrong..."⁶, or whatever, and you wouldn't really know anything anyhow. Nobody except a handful of people on this planet definitely know how hammering, lathing, shaping, heating, the distribution of stress, the molecular interaction of the alloy's components and so on affect the final outcome in terms of the cymbal's sound. (Oh, don't get us wrong. In praxis, *all* of you know a great cymbal when you *hear* it.) Precisely this ambiguity allows plentiful treatment of cymbals in marketing. And that's where ethics come in. Do we take advantage of this

once. It won't work most of the time (the reason it *may not* work even with ours is studio engineering - you can make things sound plenty of different ways in there). Yet, companies go ahead and print artists' set-ups, creating the impression that you *can* buy cymbals that *sound the same*.⁷ We can't tell you how the other cymbal makers do it,⁸ but you *can* take twenty 16" Paiste Line Full Crashes, for example, line them up, and you will find only the minutest variances.⁹ Moreover: you *can* buy Stewart Copeland's sound in the store (he recorded pretty clean, true to his set's sound, and so did the other drummers mentioned¹⁰). In our code of ethics, if a great artist plays a particular cymbal sound, you should be able to go to a store and get that same sound, period. That's the way it should be. So how come one North American cymbal maker states in an internal marketing paper about our cymbals: "...their endorsers have to go to the factory and pick over thousands of cymbals to find what they want..."



then pouring it into a mold to obtain a piece of bronze alloy in the final shape of a cymbal. No problem so far, right? Wait a minute. Then how would you make a 'non-cast' cymbal? Perhaps, by *not* mixing metals, *not* heating them, and *not* pouring them into a mold? Actually, as you will see, both terms are used improperly and cause confusion instead of clarification.

Carefully re-examine the definition given above. It says: 'particular shape'. That's the crucial part. The phrase 'particular shape' as we understand it, should refer to the final shape of the cymbal, in other words, it is not hammered or otherwise brought into that final shape. But there's a problem: a cymbal, cast entirely into its final shape would be porous and brittle, and completely unsuited from a durability and sound point of view. That's why we all cast the alloy and then roll it under pressure into flat disks or first sheets and then cut out disks and proceed with *other techniques* to shape the cymbal. In our particular manufacturing philosophy,

¹ We principally hammer and lathe our bronze cymbals.

² Besides, the same cymbal sounds different from one drummer to another.

³ To find out for yourself, we recommend that you go to a store, ask for just three of the same models (e.g. XY 18" Medium Crash) from a competitive brand, and test them for consistency.

⁴ With respect to the character of the cymbal.

the 'particular shape' of the cymbal should be obtained by *hammering* it into that 'particular shape'. Might we then conclude that *literally nobody* makes 'cast' cymbals?

So *where's* the difference?

Let's take a different angle.

All cymbals start out by being cast into pieces of bronze alloy. Then these pieces are rolled and tempered. Then one proceeds to generate the cymbal's final shape (we hammer all of our bronze cymbals). Since other techniques are used after casting the mold to generate the final shape, the term 'cast' is negated, as it mandates that the casting process generates the final shape. Aha. So all cymbals are 'cast' and 'non-cast' at the same time? Actually, only the alloy itself is cast, the process of manufacturing the actual cymbal shape goes beyond casting in the sense of the above definition. Apparently, neither term can be used exclusively for any cymbals. This is true for *all* cymbals

factors: cost, and human fatigue. And, we never utilize a machine in the manufacturing steps crucially affecting the sound, desired quality, and consistency of a cymbal.

Example: All our bronze cymbals are lathed by hand. Since we hammer these cymbals by hand, we do not have a perfectly uniform shape at hand. The hand lathing adjusts for the minute inconsistencies. There is at present no automatic lathe that can do that. (Conceptually, a robot could be built to sense the inconsistencies and adjust for them. If we wanted to get such a machine, it would have to be a lathe of the sort they use in the defense industry, costing millions of dollars. However, we don't think you want to pay \$5,000 for a 16" Crash cymbal.) At any rate, the point is: we hand lathe, because we get a better sound from it.

Yes, they'll say, but you use a

read our competitor's literature to put things into perspective. You'll be surprised to find out how they *actually* make their professional cymbals. And be sure to read between the lines. What's all this mean to you? Isn't it just

bickering between cymbal companies that jealously guard their turf and market share? You might well be right there. Who cares how they're made! If they sound great and last, and the price is right, go for it. What matters is the cymbal's sound and consistency of quality.* Only extensive testing of various cymbals can train your own ear. Ours ought to be a nice point of reference.

Our code of ethics has led us to strive to unlock the last bit of sound for you, and we have found accurate human controlled manufacturing to be the only way to do it right. Or so we think.



FERENT ETHICS

made. Question: How would you make a 'non-cast' cymbal? You'd have to at least start out by mixing the metals and casting them into a mold so that you can then proceed with the other steps, wouldn't you?

Our code of ethics mandates: if it doesn't make a big difference, or if it serves to confuse the issue, then don't say it.

... On 'Hand' vs. 'Machine' Manufacture

Here's another one. As some people will have you believe, all Paiste cymbals are churned out by some high-tech robot machine in this industrial behemoth located in Europe. Nothing could be further from the truth. (Who started this rumor anyway?) Our bronze cymbals are *all*, to varying degrees (descending in order of quality) made by a *human being*, period, once and for all. Where we utilize machines in the manufacturing process is mandated by two



machine hammer, and we use a hand hammer for our top cymbals. (Here we go: skew the truth to make a point in your favor.) To be sure, we use traditional hand hammering to fine tune *all of our bronze cymbals*, after hammering them into shape with the aid of an air-pressure controlled hammer. 'Machine'

hand hammering occurs onto an anvil like hand hammering. The craftsman controls the pressure with a foot pedal. He leads the cymbal with his hands to allow hammer strokes to occur exactly and evenly so that the cymbal is hammered into the intended shape uniformly (and checks it against the *one* master cymbal, by the way). Bottom line is: we use the human controlled machine hammer for the bulk of the hammering to shape the cymbal as an aid against human fatigue. It takes the brute force out of it, yet still allows *full human control* over the hammering. Thus, the artisan can concentrate on the shape he's creating, instead of thinking how darn tired his arm is.

We recommend that you re-

... On Ethics

So, what's the bottom line? You can't believe everything you read or hear? Companies will engage in misinformation to garner an advantage? Big business is bad and unscrupulous? We don't know for sure. We can only speak for ourselves. Our code of ethics commands us to tell the truth, or at least we'll die trying. At any rate, next time you want to buy a cymbal, bring your own sticks, and your own opinion. And don't forget to listen to our cymbals as well. They're great!

... But don't take our word for it. Check it out yourself.

P.S.: We do appreciate the individuals out there who have in the past supported our efforts. Thank you from our heart.

PAiSte

CYMBALS SOUNDS GONGS

Paiste Headquarters,
Kantonstrasse,
CH-6207 Nottwil/LU,
Switzerland

* And thousands of others. Excuse our brevity, please.

† Hint: call all cymbal companies and request their literature.

‡ An example for an entirely cast idiophone would be a church bell, which is solely poured into its final shape.

§ For example, our Signature Series is made the way we described it. Would anybody doubt, that our manufacturing produces results?

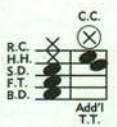


Liberty DeVitto: "I Go To Extremes"

Transcribed by Bill Reeve

This month *Rock Charts* focuses on Billy Joel's timekeeper, Liberty DeVitto, and his excellent work on Billy's *Storm Front* album (Columbia). Commenting on this particular track, Liberty says, "Originally I asked Billy to write a song around a syncopated, Little Feat groove I had come up with. When we listened back to a take of the tune, the groove was a little bit too hard for people to grasp. I ended up changing my drum part to more of a straight rock groove, keeping the syncopated feel on the bass drum."

MUSIC KEY



Intro

♩ = 126

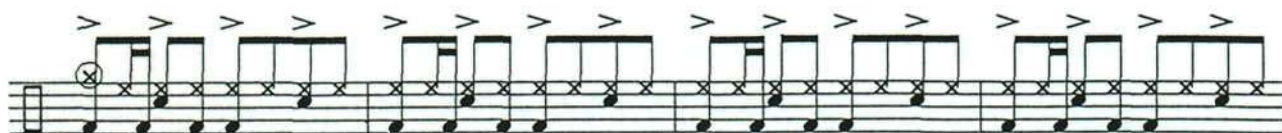
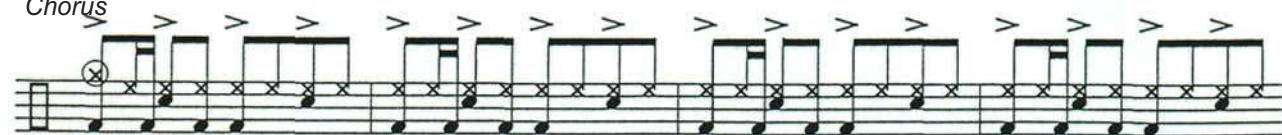
Half-Open Hi-Hat

Keyboard

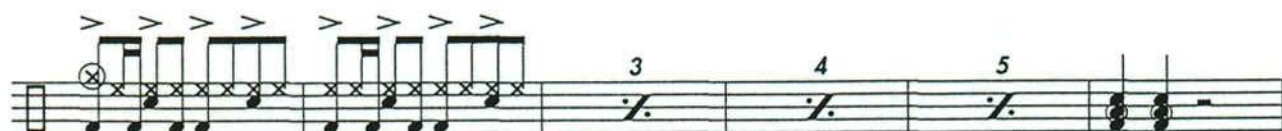
1st Verse

3 4 5

Chorus



2nd Verse



Chorus

Chorus

4

3

4

3

4

Bridge

Bridge

Ride

4

3

4

6

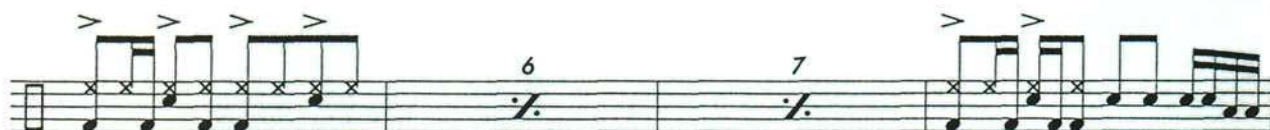
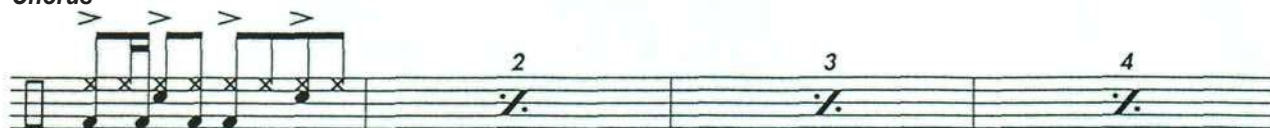
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Piano Solo (on the record)

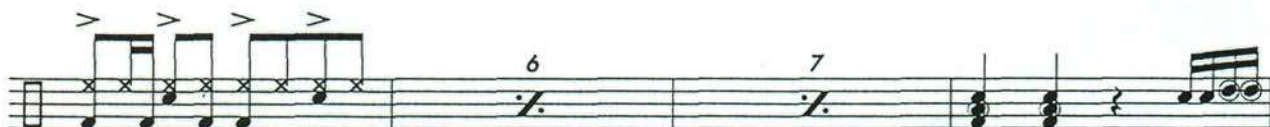
Piano Solo (on the record)



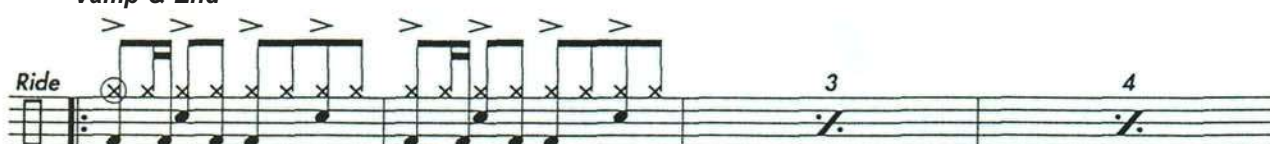
Chorus



Chorus



Vamp & End



This transcription is from the book *Liberty DeVitto: Off The Record*, published by Manhattan Music.
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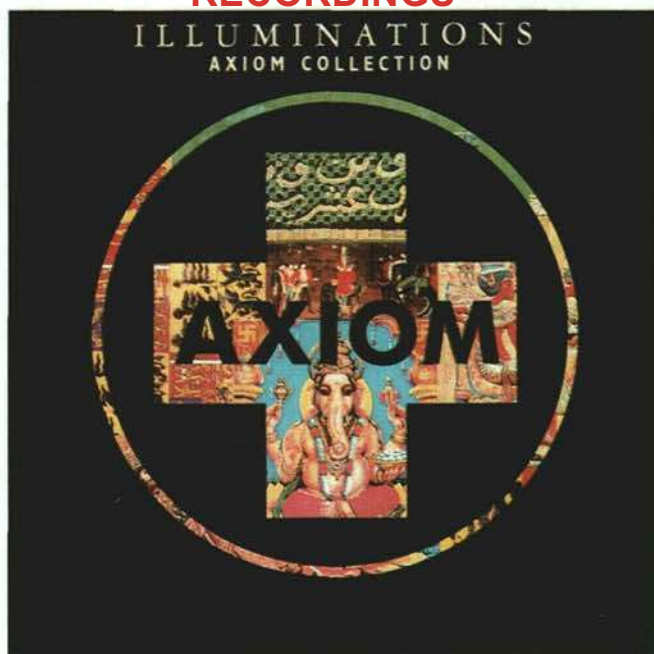
All in all, it's a great drum set, competitively priced.

For more information or a complete brochure, write HSS, Inc., P.O. Box 9167, Richmond, VA 23227.

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Axiom Collection

Axiom 422-848 958-2

TRACKS BY SIMON SHAHEEN, MATERIAL, GNAWA Music OF MARRAKESH, JONAS HELLBORG, MANDINGO, SONNY SHARROCK, FULANI AND MANDINKA Music OF THE GAMBIA, GINGER BAKER, SHANKAR, AND RONALD SHANNON JACKSON

Unlike many purveyors of so-called "world music," producer/bassist Bill Laswell knows that there is a certain power, mystery—hell, *rock 'n' roll*—in a lot of ethnic music. Throughout the ten releases so far on his Island Records subsidiary, Axiom, Laswell has recorded music that always possesses a timeless quality, but that never lacks the balls to stand next to today's sounds.

What we have here is a collection of immaculately recorded tracks from the Axiom releases that would almost seem aimed particularly at the drumming/rhythm fan. Sitting side-by-side with

highly rhythmic traditional/modern pieces by Moroccan, Gambian, Indian, and West African musicians are cuts by artists like Shankar, Material, and Jonas Hellborg featuring drumming luminaries Tony Williams, Ronald Shannon Jackson, Sly Dunbar, Elvin Jones, and Ginger Baker.

Some line-up. I mean, how many times do you get to hear Sly groove along with Robbie Shakespeare and P-Funk alumni on a remake of George Clinton's "Cosmic Slop"; Elvin taking it out with Sonny Sharrock; Tony burning up with bassist Hellborg and a string quartet; Jackson laying down the nastiness against a three-guitar, two-bass wall of sound; and Ginger rolling along a techno-African plane—all on one disc. In addition, the more "traditional" cuts are laced with fascinating rhythmic and sonic ideas. What holds the whole thing together is Laswell's taste, talent, and vision. An excellent collection

of magnificent scope, imagination, and history.

Adam J. Budofsky

ED SHAUGHNESSY

Jazz In The Pocket

CMG CMD-8028

TOM PETERSON: sx

TOM RANIER: PNO

BRUCE PAULSON: TRB

JOHN LEITHAM: BS

ED SHAUGHNESSY: DR

St. Mark; Rear View; A Long Way Home; Salt Peanuts; Seaward; Split-Brain; Just Friends; New Suit; I'm Home Honey; Ta Ki Ta.



You can generally recognize drummers with big band experience, even when they're playing in a small combo. They tend to pay more attention to the arrangement, accenting melodic figures and providing different colors to match different sections and soloists.

That's certainly true of Ed Shaughnessy on this disc, his first as a leader. While best known for his work with the *Tonight Show* big band, Shaughnessy began his career in small bop groups, so he is right at home in this quintet setting. And while "Salt Peanuts" shows where Shaughnessy came from, the bulk of the album features new tunes written by members of Ed's band, giving him the opportunity to prove that,

stylistically, he has kept up with modern trends. But that's not to say that Shaughnessy has become a funk drummer. His playing is firmly rooted in mainstream bop, with other influences surfacing only as spices to enhance the dominant flavor.

On the album's final track, Shaughnessy delivers a vocal-and-tabla solo dedicated to Alia Rakha, with whom Ed once studied. He follows the Indian tradition of first vocalizing what he is going to play, and perhaps it's this ability to conceptualize his drumming that gives Ed's playing such a sense of structure.

Rick Mattingly

LAST CRACK

Burning Time

Roadracer RRD 9330

BUDDO: VCL

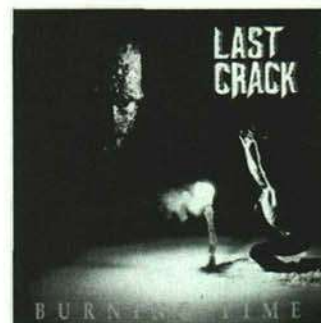
PAUL SCHLUTER: GTR

DON BAKKEN: GTR

TODD WINGER: BS

PHIL BUERSTATTE: DR, PERC

Wicked Sandbox; Mini Toboggan; Energy Mind; My Burning Time; Precious Human Stress; Love, Craig; Kiss A The Cold; Love Or Surrender; Mack Bolasses; Blue Fly, Fish Sky; Papa Mugaya; Dirt Messiah; Oooh



Don't let the cover fool you. Last Crack is anything but a dark metal band. The first half of *Burning Time* is rhythmically experimental and the second half infectiously driv-

ing. All of it, thanks to the tight and tasteful drumming of Phil Buerstatte, is surprisingly creative, progressive, and almost jazzy.

The more unusual the tune, the more inventive and dynamic Buerstatte's playing is. His quick but light hi-hat work punctuates the opening track, which features a polyrhythmic bridge and subtle time changes near the end.

On "Mini Toboggan," Buerstatte's soft groove does its best to belie the 4/4 signature. "Energy Mind" may feel like 5/4 at times and 6/8 at others—intentionally so—but it falls into straight time the whole way. Just when all this rhythm twisting starts to become a bit too much, Buerstatte settles into cutting, driving beats for most of *Burning Time's* second half.

Why Last Crack chose to project a dark, quasi-religious image is a mystery. Without this image, more people would undoubtedly open up to the band's strong playing and varied musical style.

Matt Peiken

FRED WESLEY

New Friends

Antilles 422-848 280-2

BILL STEWART: DR

FRED WESLEY: TRB, VCL

STANTON DAVIS: TRP, FLGHN

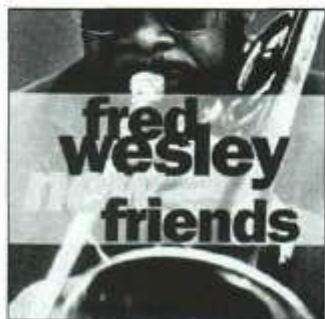
MACEO PARKER: AL sx, PERC

TIM GREEN: TN sx, SP sx, PERC

GERI ALLEN: PNO, KYBD

ANTHONY COX: BS

Rockin' In Rhythm; Honey Love; Bright Mississippi; Love We Had Stays On My Mind; For The Elders; Plenty, Plenty Soul; Blue Monk; Peace Fugue; Eyes So Beautiful; Birks Works; D-Cup And Up



Drummer Bill Stewart is assertive and tastefully in control throughout this genial, bluesy, and eclectic program. Whether effortlessly driving a Latin or Afro-Cuban feel, caressing a silken ride cymbal, or laying down a backbeat that would make Al Jackson proud, Stewart makes this already tight band one smooth machine. Assured soloing and clever ornamentation challenge without interrupting his firm, relaxed groove. He places his dark, dry cymbal crashes with imagination and superb dynamic shading.

Stylistically this album reverberates from the '50s, '60s, and early '70s. Enhanced by Wesley's rich arrangements, satisfying resolutions, and funky humor, *New Friends* reminds us that good music is timeless.

Harold Howland

STEVE COLEMAN

Black Science

RCA/Novus 3119-2-N

STEVE COLEMAN: sx

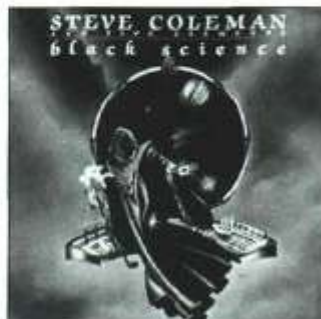
JAMES WEIDMAN: PNO

DAVID GILMORE: GTR

REGGIE WASHINGTON: BS

MARVIN "SMITTY" SMITH: DR, PERC

The X Format (Standard Deviation); Twister; Turbulence; Beyond All We Know; A Vial Of Calm; Black Phonemics; Ghost Town; Magneto; Cross-Fade



For all the drummers who talk about developing their own style, few actually do. Granted, no two drummers sound *exactly* alike, but there sure are a lot of them who sound similar.

Not so Marvin "Smitty" Smith, who has combined a wide range of influences into a truly unique mixture. It comes closest to funk, but funk like you've never heard it before (unless, of course, you're familiar with previous Steve Coleman albums).

First of all, time signatures tend to be anything but 4/4, and Smith's patterns are stretched out over so many beats and bars that at first you might think his playing totally random. (I did.) But the more you listen, the more you start to recognize recurring beat patterns, and with great patience and concentration (and a little math) you can eventually figure out a lot of it.

But one thing that strikes you on the very first listening is that this music grooves heavily. Whether you can analyze it or not, you can still get into it. And that's a sign of true art.

Rick Mattingly

RAY ANDERSON

Wishbone

Gramavision R2 79454

DION PARSON: DR

DON ALIAS: PERC

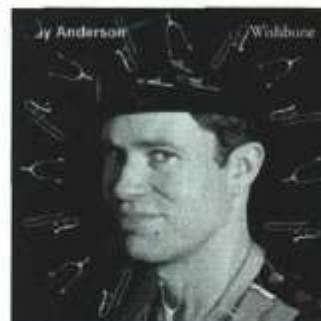
RAY ANDERSON: TBN, VCL

FUMIO ITABASHI: PNO

MARK HELIAS: BS

MARK FELDMAN: VLN

The Gahtooze; Ah Soca; Duke Ellington's Sound Of Love; Comes Love; Cape Horn; Cheek To Cheek; The Wishbone Suite: Wish For The Earth/Wish For The Folks/Wish For The Spirits



Listening to Ray Anderson summons every euphemism from "eccentric" to "an acquired taste" to the politest of them all, "interesting." Early New Orleans jazz, the rich blues tradition of Anderson's native Chicago, melodramatic modernism, and ironic humor inform his, well, *highly personal* style. Anderson exploits the trombone's compass through four octaves, from flatulent growls to clarion squeals. To these extremes add an old-fashioned, rapid vibrato and a host of often painful effects, and you understand why classical composers have always used trombones to represent Hell.

St. Thomas-bred drummer Dion Parson and veteran percussionist Don Alias manage to provide tasteful support throughout these strange proceedings. Parson's style and

sound owe much to Roy Haynes and Max Roach: Skittering open rolls, high-pitched toms, and bright cymbals dance un-contentiously in the background, always on top of the beat. His "Earth" death-march portends Anderson's agonized whale cries. Parson feasts on a variety of styles, including flat-out swing, calypso, Cajun, samba, and one foot-tangling tango. And admit it, haven't you always wanted to hear "Cheek To Cheek" in 7/4?

Harold Howland

VIDEO

LARRIE LONDIN

A Day With: Larrie Londin

DW Video

2697 Lavery Ct. #16

Newbury Park, CA 91320

(Distributed by Drum Workshop, Inc.)

Time: 58 minutes

Price: \$39.95 (VHS, including audio cassette)

This video is primarily based on a "live" videotaping of a real Nashville studio session, featuring Larrie along with David Hungate on bass, Clayton Ivey on keyboards, Brent Rowan on guitar, and studio engineer Gary Platt. Additional footage features Larrie alone for certain demonstrations. A bonus audio cassette featuring two or three songs from the session with the band and drums on separate channels is to be available with the video, but was not available at the time I reviewed it.

Following some voice-overs giving background information on Larrie's career, the video is divided into segments based on various topics: "Technique," "Tuning," "Mixing," "Muffling," etc. In each one Larrie and his colleagues give pertinent tips regarding

that particular topic—which is valuable for the insight we get from different instrumentalists and the engineer. Particularly nice are a discussion of the click track (and how to use it), and Larrie's description of his personal earphone system—and why it's important to hear what you're playing and protect your hearing at the same time. Larrie later discusses his reasons for using both traditional and matched grip, and gives some valuable advice (and an excellent demonstration) on how to build a drum solo.

A short segment in which Larrie shows a variety of his many snare drums could have been more interesting if he had described each a bit more thoroughly and played each one. But his point was simply that as a studio drummer he found it necessary to own and use many different drums, and that point was more than adequately illustrated. A brief "Clinic" segment seemed a bit staged, but the questions asked were valid and Larrie's answers and demonstrations—especially on the subject of electronics—were interesting and informative.

Throughout the video, the information given by Larrie and his colleagues is presented in a straightforward and unpretentious manner. It's very much a documentary sort of approach—but not dry or academic. Overall, the video is a lot like Larrie himself: not about chops, but about feel and attitude, and how to make the music happen. There simply isn't a better instructor on those subjects than Larrie Londin, and spending a day with him—even on video—was most enjoyable.

Rick Van Horn

SHEET MUSIC PHANTOM PHRENZY

by Marty Hurley

Published by the author

P.O. Box 8058

New Orleans, LA 70182

Price: \$6.00 each

This snare drum solo is a "sequel" to the contemporary rudimental solos *The Phancy Phantom* and *Phantom Of The Phield*, published in 1988. Once again, Marty Hurley, percussion designer for the Phantom Regiment Drum & Bugle Corps from Rockford, Illinois, combines an audition piece for the corps with a technically challenging display of snare drum virtuosity.

Phantom Phrenzy combines eleven meter changes with nine tempo changes, along

with directions for both matched and traditional grips. Several "phlasy" stick tosses and twirls are interspersed between the rudiments, rolls (open and buzz), and rhythms. Fans of the Regiment's 1981 production of *Spartacus* will surely recognize the final four measures of the solo.

This professionally printed solo is another welcome addition to the snare drum repertoire. All the stickings and other visual instructions are clearly marked. Thank you, Mr. Hurley, for continuing to produce interesting rudimental solos along with one of the finest snare drum lines in the country.

Andrea Byrd



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Rick Mattingly, Modern Drummer, December 1991

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Bob Henrit, International Musician, June 1991



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SD 495 Snare drum
SS810 Snare stand
CH 805 Two boom-arm
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CS820 Cymbal stand
CS822 Boom cymbal stand
HS810 Hi-hat stand
FP 810 Foot pedal

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S.R. mixing console, 16 inputs, 3 aux., 2 stereo returns, stereo output.

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Two dynamic microphones. Beryllium diaphragm provides ultimate accuracy in all-around instrument miking.

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Dual-channel power amplifier, 350 watts x 2 @ 8 ohms.

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Dual-channel 1/3 octave equalizer.

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DTS 70 Trigger System
with 6 drum triggers)

Cymbals and microphone
clamps are not included in
the giveaway.

continued from page 25

that on that particular day I was playing exactly what the producer wanted me to play, and it's not my job to sit and argue with him."

That's why Jim is so excited about Little Village, which is an actual *band* project. (The name was inspired by a Sonny Boy Williamson song.) The group, consisting of the unit that recorded Hiatt's '87 album *Bring The Family* in four days, was put back together by Warner Bros. president Lenny Waronker. Unlike the Traveling Wilburys, where Jim is there to fulfill the other members' drum ideas, Little Village is a completely free outlet for this creative drummer.

"It's a good example of the way I play, because of the freedom I have. With the Wilburys, I'm generally asked to play pretty straight-ahead, and I love it because those guys really know how to make that work. With their combined experience they are very definite about what they want to hear. But with the three guys in Little Village, I could stand on my head and play with one toe and it wouldn't matter to them, as long as it felt good. In fact, they

would encourage me,

"A few days ago," Jim continues, "we were mixing a song called 'Don't Bug Me When I'm Working,' and I was thinking maybe I should have played the song with a pair of normal drumsticks, instead of these unwieldy monsters I've created as stumbling blocks for myself. I've mounted big Mexican maracas on drumsticks with duct tape. I like what it does to the groove when I play and shake at the same time. But it messes with your balance so badly that it's real easy to blow a fill or miss a backbeat once in a while—which is, of course, unacceptable on most recording sessions.

"On the song I just mentioned and a few others like 'Action,' 'Solar Sex Panel,' 'Take Another Look,' and 'Do You Want My Job,' I used the maraca-sticks in each hand. On a couple of other songs, I used just one in either my right or left hand. On each of those songs, you can hear the inconsistency in the sound of the backbeats. It is really clumsy, and you have to be careful that it doesn't cause you to mess up the time on top of all the other problems it creates. But what I really love about

it is that it's *my* decision to take that chance or not. I've used them on a couple of other records—on the song 'New Blue Moon,' from the Wilburys' *Volume III*, and on 'Hound Dog,' from Eric Clapton's *Journeyman* album. It's a way to put a little spin on the same old thing."

As one would imagine, Keltner finds it refreshing to be in such a creative situation. According to Jim, the writing is a four-way partnership, and three of the songs' basic ideas came from him. "I'm having such a great time being in a band, putting all my energy into a group with three other guys who are so in tune with each other," Jim says enthusiastically. "Even though we're four very different people in our personal lives, we seem to agree on most everything musically. There *are* blemishes all over this album, but all in all, I have to say it's the most fun I've had in years."

In an industry as fickle as music, players who have managed to stay afloat since the late '60s are not that common. What does Keltner attribute his longevity to? "I believe I've always had the right tools for studio work, and those tools include not only the drums, but also the mental tool, which is a willingness to work *with* people. I love to go to work. It's a great feeling when the phone rings and I take a job and go there fresh in the morning and I'm really feeling good.

"A good part of my survivability has also been my actual physical survival," Keltner continues. "I lived long enough. I've always had an enthusiasm to work and play. You might say, 'Well, a lot of people have survived and have the enthusiasm as well.' But I can tell you that I pray more now than I ever have, and I've prayed for a long time. My faith in God is not a sometimes thing. I'm at the point where I could tell you about miracles in my life every day. He has his light shining on every one of us, and it's up to us to keep our face in that light. I hope this doesn't sound self-righteous or smug; I don't want to get too weighty or turn anyone off. But it is the thing that makes me run; God is everything in my life. I can hear my wife saying, 'Great, but you know it starts at home.' And of course she's right. It's not easy all the time, but I'm sure God appreciates the effort."

When it's mentioned that many people have survived and have faith, but still haven't reached his level, Jim says, "Well,

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having been in one place for more than 25 years has helped me make a whole lot of contacts, too. I came to California with my parents and my sister when I was 13. I had a lot of time to become a part of a lot of different scenes here.

"If you want to break in on any scene, you've got to hang with it. If you can't hang, then it's not going to happen for you, unless it's by accident, I suppose. You've got to have staying power. I've been around forever. I wish I could help everyone who wants to make it in the music business, but if you say to me specifically that you want to be a studio drummer, then I would tell you to let the studio come to you. Get busy playing all the time, every kind of gig—and most of all, try to find a band to join. Or better yet, form your own band with people you make good noise with. I've said it a million times and I'll say it again, if you truly love music, and love to play your instrument, then there should be no stopping you. The desire to play and subsequent growth will be enough of a reward to keep you going."

For Jim, the years of dedication to his dream required some sacrifices, but he is quick to point out, "The sacrifices that were in my life were not made by me. They were made by my wife, and I'll say that as loudly as I can. I'll never be able to express my gratitude to her enough. My mom and dad supported me 100% in my music, pushed me even. And I went from them to a wife who put up with unbelievable stuff.

"I would do casuals on the weekends," Jim explains, "any kind of gig I could get my hands on. I worked in clubs sometimes, but not often, because I didn't really like having a *steady* gig. It bored me to play one kind of music too long, or it interfered with my playing jazz for free in somebody's garage. Do you hear how selfish that sounds in this day and age, when it takes two incomes to make it? We struggled. We used to sell pop bottles and an old rug or two. We'd look around and see what we could sell for enough for two days worth of food. It was just a fact of life. There was no complaining about it. We laughed about it: 'What are we going to sell today?'

"My wife was a dental assistant and made enough of a living that it allowed me just to play. I made money playing, but not

very much. And there were a lot of times I was playing for no money. But that's where I learned a lot about jazz music, which has been extremely valuable to my studio work over the years. I used to play Hawaiian luaus, this unbelievably fast Tahitian drumming. I'd come home with my wrists and shoulders sore."

Jim's somewhat painful initiation in Tahitian drumming subsequently paid off in terms of technique, though. "I thought, 'Wait a minute, there's got to be a better way to do this.' That started me thinking, 'Maybe I'd better try to get my hands in shape.' So I went to study with Forrest Clark, who was a student of Murray Spivak. As a result of taking about six lessons with Forrest, I took what he showed me, which was incredible—though difficult and frustrating—and turned it into sort of my own little finger technique. Consequently, I have good enough technique to get by on.

"Forrest was very instrumental in taking me over the final edge in my reading as well," Jim continues, "which I was very insecure about for a long time. That's another thing that made a difference for me and a lot of drummers I knew who were coming up: I was able to read and interpret at the same time. It was one thing to be able to read all the parts in a long score for a symphony orchestra, but it was another to be able to sit down and read and interpret chord charts and little figures here and there."

All the technique aside, Keltner isn't known for remarkable chops. He has earned his reputation for playing for the song and for being creative when the situation allows. While many of the other musicians disperse to the coffee pot or the telephone after the take, Jim is one guy in the studio who still runs into the control room to hear a playback, wondering how he can improve it next time. In fact, his conscientiousness and positive attitude have been the target for criticism at times.

"It's funny, I've heard people say, 'That Keltner, he just wants to be liked. He doesn't ever say anything bad about anybody....' What a terrible thing—you're right, I shouldn't do that," he laughs in sarcasm, then shrugs and hands over a piece of paper.

"This is something I usually drop off wherever I am because I get a kick out of

leaving it around," he continues. "I found this in a studio somewhere years and years ago, and I made copies of it. It's so typical of what we're talking about. It's called 'Consider':

Is anybody happier because you passed his way?
Does anyone remember that you spoke to him today?
This day is almost over and its toiling time is through
Is there anyone to utter now a friendly word for you?
Can you say tonight in passing with the day that slips so fast, that you helped a single person of the many that you passed?
Is a single heart rejoicing over what you did or said?
Does one whose hopes were fading now with courage look ahead?
Did you waste the day or lose it?
Was it well or poorly spent?
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continued from page 24

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You make an appointment with [DW Vice President] John Good, and he takes you up into the attic, where they keep all the shells, and you tap around on them with your finger. When they first told me to come out and pick out my shells, I thought they were joking, but it was great. You tap on the shells and find that some are lively all the way around, but will have one dead spot. So you pick out the lively shells. Then you go for pitch. I thought it was a bit silly, but then he showed me that you could actually get proper pitch on your shells. I asked what I should look for in pitch and he said to try fourths, so we did. They'll also do whatever color scheme you want. My color is Superman's hair blue, and it's really nice.

RF: What about snare drums?

JK: I go between a 5x14 Noble & Cooley and one of my DWs. But lately, I've been mostly playing what I call "the Garfield snare," created by Ross Garfield. I happened to call him one day about something, and when he told me he had made a drum, I asked him to let me hear it. He brought it to the studio, I put it up on the stand, and it never went back to him. I took two of them, the original 5x14 and a 4x14 as well. It's not a piccolo, it's a little bigger. I've had a lot of people ask me about this drum. It's got real great body.

RF: What about your cymbals? You've told me you have a really special relationship at Paiste.

JK: They make so many models, which is one of the appealing things to me. I have so many different textures to choose from. At times I have wondered what it would be like if they had one particular cymbal made from a certain alloy in a thinner weight, or maybe one size larger than they make in a particular model. So I'll call and ask if they can make it for me. Generally I'll talk with Rich Mangicaro and Erik Paiste, and we'll put our heads together. It's fun to watch them get excited, too, and the next thing I know, in a few weeks, they call me and I can pick it up or they'll bring it to me. They have not yet made a prototype for me that didn't work. It's a relationship I treasure.

RF: What about sticks?

JK: It seems that through the years I've used every kind of stick that has come along. In the end, I would always come back to Calato sticks. Finally, the Calato people started a campaign with their *Signature Series*. They asked me to do that, and at that time, the stick of my choice was based upon the old 2A, which they don't make anymore. I switch around. Sometimes I like the Rock model, sometimes I like the 56.

RF: Why would you want to change your sticks?

JK: I'm not sure why I can't stick with one drumstick. Sometimes it will change from song to song. I think it might be psychological. If I pick up another pair of sticks, it may force me to play a certain way. One may be a little fatter or a little longer, or it might have a different finish on it. The finish on the Calato sticks is what I like; I'm not able to hold onto any other sticks properly for some reason. My favorite drumsticks right now are the Noble & Cooley *Medium* and *Heavy* models made by Calato. I still occasionally use the Aquarian *X-10*, the carbon fiber stick with the red handles. They aren't good for hitting in the middle of the drum; they're only good for rimshots. But interestingly, they will save your drumheads. If I'm playing live and I still want to use my thin *Diplomat* heads, the carbon fiber sticks flex so much that they just leave a little black mark on the head, with no dent. When you're in the studio, it doesn't much matter because you can change the head.

RF: What about electronics?

JK: If I'm going to play any electronics, they're going to be sampled sounds of my own. The one exception is my ddrums. I got into sampling in 1985, and it's my passion aside from drumming. I like to sample sounds and then manipulate them.

To sample a sound and turn it into a totally different thing, you need MIDI control; you need to play it on something. The very best thing I have found, bar none, is the KAT. It's the coolest thing and it really does work. It's very reliable and it feels good under the stick. You can stack two or three sounds together, you can cross-fade—all sorts of cool things. You get great dynamics from it as well. I think you have to be careful with the electronics, though, in that you should make sure it serves the music and not the other way around.

RF: You always seem to be one who advances with the technology. How do you keep abreast of the new gear?

JK: The passion for something like that comes from your curiosity and your need to further your music—definitely not from trying to keep up with the technology. That has nothing to do with it.

RF: Where do you see it all heading?

JK: I'm happy to see that people are turning more to acoustic drums now, but it just reinforces what I've been saying for a long time—electronics alone is like nobody home. Put everything together! Why restrict yourself in any way when making music? I believe there is a valid use for any musical instrument—electric or acoustic.



"What The World Needs Now" by Tony Bennett. I like to play it real loud in my car on the freeway."

Irv Cottier—"When I think of Irv Cottier, I think immediately of his deep, wonderful speaking voice. I used to love being mesmerized by just sitting next to him and listening to him talk. Where Sol is real aggressive with the drums, *kicking* a big band, Irv was more back, behind it. He played with an elastic feel. He'd play real light with great finesse—and then when he would explode, it would give you chills. Like many of the guys of that era, he was a master of dynamics and groove. What a groove! And sound as well. The guys from that generation have that in common; their drums just sing, compared to the dull thud of today's drums."

Anton Fig—"I must say, it took me a while to get into his playing, mostly because he took over for Steve Jordan on the Letterman Show. I'm such a huge fan of Steve that I almost didn't give Anton a chance. He gradually made himself appreciated, though, and nowadays I enjoy listening to him play. He's one of the physically strongest drummers—which normally I'm not a big fan of—but Anton is one of the few guys who pulls it off real well."

Steve Jordan—"He's a comical guy with a great sense of humor, and I think that's one of the driving forces behind his playing. Steve is one of the funkiest drummers you'll ever hear. He's definitely a New York drummer to me, yet he is so spread out in his taste. I heard him play on some songs in the studios and thought, 'Man, where does that groove come from?' It's not New Orleans, yet it is. It's not a New York street thing, yet it has a bit of that. He comes up with those kinds of grooves all the time. Then he plays so assertively. He's just plain funky and bad."

Charley Drayton—"As for his personality, he is wonderfully innocent and inquisitive and a great lover of music. He's kind of a soft-spoken guy. There's some good contradiction in his personality and playing as well. Charley is a hard hitter who plays so down in the groove that you can't help but be infected by it. The fact that he is also a bass player, guitar player, and songwriter makes him somebody who plays for the song. I love to watch Charley play."

Ringo—"As for his personality, I would say his playing really epitomizes him. He's wonderfully witty, and yet he's very down home—kind of soulful Liverpool—that's his personality. His deep Liverpool accent and his funny Liverpool mannerisms are totally manifested in his playing. If the Beetle records aren't enough to convince you that

Ringo is one of the greatest rock drummers ever, you should listen to the live BBC tapes. Live, with probably no more than four mic's for the whole group, Ringo played simply the best rock 'n' roll drums with the most honest feel you have ever heard."

Peter Erskine—"What comes to mind right away is a big mustache and a little funny smile, [laughs] A real amiable guy who plays with impeccable taste. I think of Peter as intellectual in his playing, but along with that comes great feeling and a love for music that shows."

Steve Ferrone—"The epitome of a guy with confidence without any outward sign of cockiness—just pure confidence. His playing is a perfect match-up. There doesn't seem to be any contradiction there at all. His playing is real solid and real strong, and it always fits."

Charlie Watts—"Charlie, of course, is the Basil Rathbone of rock—a true English country gentleman. He's soft-spoken and one of the most knowledgeable drummers I know on the subject of jazz. And he's definitely one of the biggest fans of jazz, which is a wonderful contradiction to me since he's one of the most imitated rock drummers in the world. In his own playing, he epitomizes that wonderfully loose, *real* rock feel—desperate sounding, but relaxed at the same time. He doesn't stay up on the top of the beat, but you would swear he is sometimes because of the amount of energy that he's creating. Charlie's very easy to take for granted because of the band he's in. He's definitely played on some of the greatest rock 'n' roll songs of all time, but if you get a chance to see him in person, then you really get to see what it's all about. I've always loved the way Charlie plays time."

Jeff Watts—"Jeff's a very articulate and warm personality. I met him a few months ago at Oceanway Studios; I was working in Studio 2 and he was in Studio 1. The lounge for Studio 2 is situated next to the control room of Studio 1, so sometimes you can hear playbacks from 1 very clearly. He was in with Branford Marsalis. I'm not exactly sure what the project was, but it was a real thrill to hear some *actual* smoking jazz coming out of that room. It's just great to hear a young guy playing great jazz. Jeff Watts seems to be tipping his hat to the past while keeping his eye to the future."

Kenny Aronoff—"One of the best all-around studio drummers in the world. He's got an outgoing personality, a great sense of humor, and an excellent attitude. He's also a very hard hitter who manages to still play cool stuff with great feel. Kenny knows how to play for the song."

Tony Williams—"Personality-wise, I've

always thought he would be kind of hard to get to know. But he seems to be this very forthright, outspoken kind of guy, and that's the way he approaches the drums. Everything about the man exemplifies taste and soul combined with a deep groove and creativity. Not only is he the greatest drummer in the world—I just saw him with his band at Catalina's playing two sets a night of his own compositions, and *there is no question* that he is the greatest—but he has become an incredible jazz and classical composer as well. Tony Williams truly embodies all the best of everything that I've said about everybody else."



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Getting Back On The Scene

■ by Carl J. Zack

When you were in high school, you were considered *hot*. You played all the time in big bands, combos, trios, shows, jazz groups, rock bands. You never passed up a chance to play. You practiced until the neighbors called to complain. You looked forward to attending the National Stage Band Camp every summer, and rubbing elbows with members of Stan Kenton's band. Then you went to college, and music became secondary in your plans for the rest of your life. You graduated and started your career. You even sold your kit. But the passion was still burning. You continued to read *down beat* and *Modern Drummer*. You went to jazz festivals. You listened.

Finally, years later, you bought a used kit and started practicing again in your basement. You played with the best: Basie, Miles, Buddy—on records of course—and you fantasized about getting back on the scene. But you were apprehensive about playing out. You lacked self-confidence, feeling that all the young players you'd heard had passed you in technique and musicality. Who'd want to play with someone who wasn't hip to the latest rhythms and sounds? You were content playing with records and using your drumming as therapy from a hectic workday.

Then it happened. You got a call to play a jam session with other musicians who also hadn't played out in years. Panic set in. You wanted to do it, but you felt insecure. You thought they'd expect Steve Gadd and you didn't want to disappoint them. Then you figured—what the heck, why not give it a shot!

Sound familiar? I've talked to other musicians my age who've been playing by themselves for many years, and who

shared similar feelings. We *all* wanted to play, but we were sure that no one would want to jam with us since we'd been out of circulation for so long. Well, now that we've found each other, we're playing twice a week and getting back in the groove—and we're having a ball!

Of course, I spent a considerable amount of time woodshedding before I got up the courage to play with a band again, and the process I went through to prepare for that big moment might be useful to other drummers in a similar situation. At the very least, the following tips will help you regain your chops.

Pre-Session Preparation

1) Establish a practice routine:

Before dinner, after dinner—whenever. There's just *no way* to avoid it. You have to put in some serious time if you're sincere about getting back into shape. It takes discipline to do this. No one can run a marathon without training for it. Playing drums requires the same intensity of effort.

2) Practice on the pad: No one enjoys this, but it's one of the best ways to start. Think of it as paying your dues for not having played for a while. If you really find it a drag, put pads on your kit. I did, and they enable me to practice for hours without driving my wife crazy.

3) Count: Remember that you'll be expected to keep solid time when you go out and play. I can still hear my mother yelling from the kitchen when I practiced as a youth: "le&a 2e&a," she hollered as the 16th notes rolled erratically off my sticks. It wasn't exactly inspirational, but I've never forgotten her advice.

4) Use a metronome: Don't be reluctant to use a metronome, especially if your time is a problem. In fact, a

metronome can be useful as a device to *force* you to play evenly at different tempos. Start slowly and work your way up to the faster tempos.

5) Dig out the old books: Remember that everything you do has a rudimental foundation. I use the Charlie Wilcoxin *Rudimental Solos* book to help me with rudiments and reading. After a while, I

put the book away and devise my own figures as I sing my favorite jazz tunes. Charlie Parker's "Confirmation" and Benny Golson's "Blues March" are good examples of jazz tunes you can sing and play rudimental improvisations to. I also use Ted Reed's *Progressive Steps To Syncopation*, Jim Chapin's *Advanced Techniques For The Modern Drummer*, and lead sheets, all of which have proven helpful as I worked back into shape. Check out your local music store and see if there are any new books that might interest you. While the basics remain the same, many great new books have been published that could give you fresh ideas and maintain your

interest.

6) Take some lessons: Though you may feel awkward about doing this at an advanced age, assistance from a teacher could be the best route to take to hasten your return to the bandstand.

7) Concentrate: Avoid thinking about anything other than what you're practicing. That problem at work will still be there in the morning. This is *your* time to concentrate on something you do voluntarily and that brings you pleasure. When you do finally get on the bandstand, you'll be glad you developed your concentration—especially if you're the *only* one who keeps good time!

8) Analyze records: This is an important aspect of getting back into shape. What's happening musically? Can you write out the form of the tune? Are there

"Your chops will come back, but it takes patience and practice."



any tricky figures? Write out the ideas you hear. There's much to be learned just by listening.

9) Play along with records: For starters, play only with those that require you to keep time—no fills, no solos. Don't overplay; keep it simple. Later, you can work your way up to the more complicated recordings. Also, be sure to play along with a variety of music: rock, Latin, swing, small combos, and big bands. You never know what you'll be called upon to play when you get to your first jam session, so be prepared.

10) Watch videos: If you have a VCR, you can take advantage of some of the great videos out by the best drummers on the scene. There's no crime in stealing a few Steve Gadd licks. Videos offer the opportunity to *see* how it's done, so check them out.

11) Don't get discouraged: I can guarantee that at first you won't have the speed, stamina, or coordination you had as a youth. That's why you must practice. Your chops will come back, but it takes patience and practice.

The Session

Sure, I was nervous at the first jam session. I set up my vintage four-piece Gretsch kit that I'd carefully refinished. I commented on how many great players had used a similar kit, in the hopes that this connection would make the group feel as if they were playing with Art Blakey, instead of someone who hadn't played out in over two decades! I was afraid that I wouldn't keep good time. I kept hearing Chubby Jackson (the great bass player) coaxing me on as he did at camp in 1964. I tried to recall all the tips I'd learned from all my old teachers.

I looked around and there we were: a doctor, a lawyer, a computer programmer, two professional musicians, *and me*. Finally, we were ready. Someone called "All The Things You Are" and counted it off at a medium tempo. I couldn't believe it! There I was right back in the driver's seat, swinging through the tune, trading fours, catching Bird's ending. It was as if

time stood still for me. My confidence was restored and I could enjoy the rest of the session. Later we all marvelled at how great we sounded.

Here are a few more tips to keep in mind at the session. While they may not get you the gig with Wynton Marsalis, they'll surely increase your chances of getting called back to play more sessions.

1) Be attentive: Listen to what's going on around you. No one wants to play with someone whose mind is on something other than the music, or who isn't paying close attention to what's happening musically.

2) Think about dynamics: Don't play loudly if everyone else is playing softly, and never overplay. You can be the driver, but think about the road you're on.

3) Ask questions: If you don't know the tune, ask about it. What's the form? What's the tempo? Are there any breaks? Is there anything unique about the tune you need to know?

4) Keep solid time: Keeping good time is the primary reason you're there.

5) Remain confident: Be willing to accept direction and constructive criticism. If you make a mistake, don't stop and pout. Keep playing. *Everyone* makes mistakes. Just correct your mistake the next time around.

6) Concentrate: Just because you played great for most of the tune doesn't mean you should let up before the coda. To paraphrase Yogi Berra, "It ain't over till it's over."

7) Take notes: Write down figures or time signatures that didn't come easily. Then go home and practice them so you can feel comfortable at the next session. I often go to record stores and hunt down the tunes we've played so I can hear the original versions and get some ideas. I may not nail a figure the first time through, but you can be sure I'll get it the next time.

One final thought: Keep in mind, though you may not play like Steve Gadd, he probably can't do what *you do* to earn a living either!



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continued from page 26

tice "air-drumming" while growing up in the Bronx. "Sometimes when I was in my room late at night and I didn't have my drums, I would listen to a lot of music through my headsets and air-play along to it. I learned a lot of songs that way." John also had his drums set up in the backyard. "My Dad had built this fiberglass shanty in the backyard, and I'd play in there. You could hear my drums at least three or four blocks away, so I drove everybody nuts. The place sounded like it was miked up."

Getting back to Exodus, John's first major recording with the band was their last album, *Impact Is Imminent*. According to John, "That album was my first record, and now I feel a lot more like part of the band than I did then. During the last album, I was trying so hard to fit into the whole mold of the kind of music Exodus plays."

When asked to be more specific about his disappointment with the last album, John admits that a lot of his disillusion comes from the way his drums sound. "I wasn't really crazy about the fact that my drums weren't out front enough. There are songs where the double bass sounds totally buried. I just know it could have sounded so much better. The next record, which we're working on now, is going to be really great, and the songs are going to be even more varied. I'm really looking forward to that. It's going to be called *Count Your Blessings*, and we hope we can get it out before the end of the year."

Previous to Exodus, John hadn't played in anything like a speed or thrash metal band. So what is lurking in his background? "Hard rock and heavy metal," he replies. "Luckily I learned a lot watching and listening to Charlie. It helped me to get that sound and style."

The "sound and style" of Exodus is a far cry from your average heavy metal sound. It's generally more athletic, faster, and quite a bit harder to control. "It's pretty tricky because you have to watch out for your meter—not letting it go up and down. Drummers sometimes cheat when learning to play thrash as far as playing 16th notes. Some people just play 8th notes on the hi-hat or whatever. But keeping it honest is important."

Tempesta's Setup

Drumset: Sonor Hilite Exclusive in block finish with copper hardware A. 7 x 14 Sonorlite wood snare B. 8 x 8 tom C. 9 x 10 tom D. 11 x 12 tom E. 12 x 14 tom R. 17 x 16 floor tom G. 18 x 18 floor tom H. 14 x 22 gong bass drum I. 17 x 24 bass drum	Cymbals: Paiste 1. 14" Paiste dark crisp hi-hats 2. 17" 3000 crash 3. 20" Paiste thin China 4. 18" Paiste full crash 5. 12" 3000 rude splash 6. 18" Paiste power crash 7. 20" Paiste thin China 8. 22" Paiste power ride 9. 14" 3000 Soundedge hi-hats 10. 20" Paiste full crash 11. 18" 3000 China	Hardware: All Sonor, except for Tama Flexi Flyer bass drum pedals Heads: Remo C.S. Black Dot on snare, clear Emperors on tops of toms and bass drum batter heads, ebony Ambassadors on bottoms of toms, Timpani head on gong bass drum Sticks: Vic Firth Gregg Bissonette model
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How did John make the jump from hard rock to the speed and fury of thrash so effortlessly? "I had loved the music because it has a lot of energy and because it has really good drumming in it, and I wanted to put myself to the challenge of playing it."

What does John consider to be his strong points playing thrash? "Probably the power behind my playing, and my stamina," he responds. "It's about keeping a heavy groove throughout the whole set. And then there's the speed, of course. It's hard to keep a heavy groove when you're playing fast—much harder than if you're playing slowly."

Tempesta claims his creative inspiration comes from the band's guitar parts. "There are some really off-the-wall kinds of riffs that come out of this music, and to try to collaborate with those is where the creativity begins. I mainly try to keep it real heavy, just playing along with it. But when there are fills, I try to play more with the riffs and make my parts tight with them."

"When we're writing," John continues, "I keep it all pretty straight. Then after the song's done, I'll see what I want to come up with. With this kind of music, there's a

lot of playing that can be done, if you want to take it far. On the last album, I don't feel I opened up enough, because it was my first album. The old drummer, Tom, used to do a lot compared to what I did on the last album. My style is totally different from his. I'm more of an in-the-pocket player, but I still want to do different things—not to overplay—but to stick out a little bit more on this next album. In fact, when it comes to writing, I want to do something different on every album."

John maintains that the input concerning compositions is delivered by the entire band. "We jam together and work a song out from there," he says. "I like to get a lot of the early ideas on tape so that I can go back to the studio alone and figure out what I can add to it."

Tempesta's stint as a drum tech was partially a product of his love for "the mechanics of drumming," as he explains. "I used to be a street messenger in New York, and I would purposely go by 48th Street all the time so I could check out the equipment stores. I just love everything about drums and putting them all together. I'd visit my friend Marco, who works in a store down there, and he'd help me out with things I needed. He's still always

there for me."

Another factor in John's getting into teaching was his friendship with Charlie Benante, with whom he is still close. "I have a lot of good friends out there who are drummers," he begins. "I met Charlie in high school, and he would come and watch me play in the band I was in. After high school, I would go to his house, and he'd play guitar—he's really good—and I would play on his drums. We would jam together on old Motorhead, Saxon, and Maiden songs.

"It wasn't as though I was a drum tech looking for a job," John continues. "It came about kind of as a goof. I was in a band called Jackal at the time, but we weren't doing much. I went down to Anthrax's rehearsal studio, where they were getting ready to go on tour, and they asked me, in a way that sounded like a joke, if I wanted to go on tour with them in Europe for a couple of weeks. I said, 'Really? I'll do it.' I thought it would be a great way to see Europe. It happened to be the last leg of Metallica's *Master Of Puppets* tour, so they did that for two weeks and then some headlining shows. After that, they were going to Japan, so how could I turn that down? It was a great experience for me, and we all had a blast, plus I learned so much from Charlie. He has the feet of death, so watching him helped me later on when I joined Exodus."

Long before he was in Exodus, Tempesta was playing in hard rock bands in New York. He was raised on the likes of Aerosmith, KISS, and Black Sabbath, largely due to the influence of his older brother. When the "drumbug" bit, John explains that he cultivated his palette to more of a variety. "The more into drums I got, the more I got into the aspects of great drumming and jazz. My friend and teacher at the time, John Spina, really got me into Steve Gadd on Steely Dan's *Aja* album. John could play that, and I was really blown away. I got to a point where I was really into progressive rock and jazz, and I basically put metal aside for a while. I mean, Terry Bozzio is my favorite drummer, and I would just sit at home and listen to *U.K. Live* and the Brecker Brothers' *Heavy Metal Be-Bop* and just get so inspired. I also was into Simon Phillips, Tommy Aldridge, and Cozy Powell, and one of the best double bass players of all time, Barriemore Barlow.

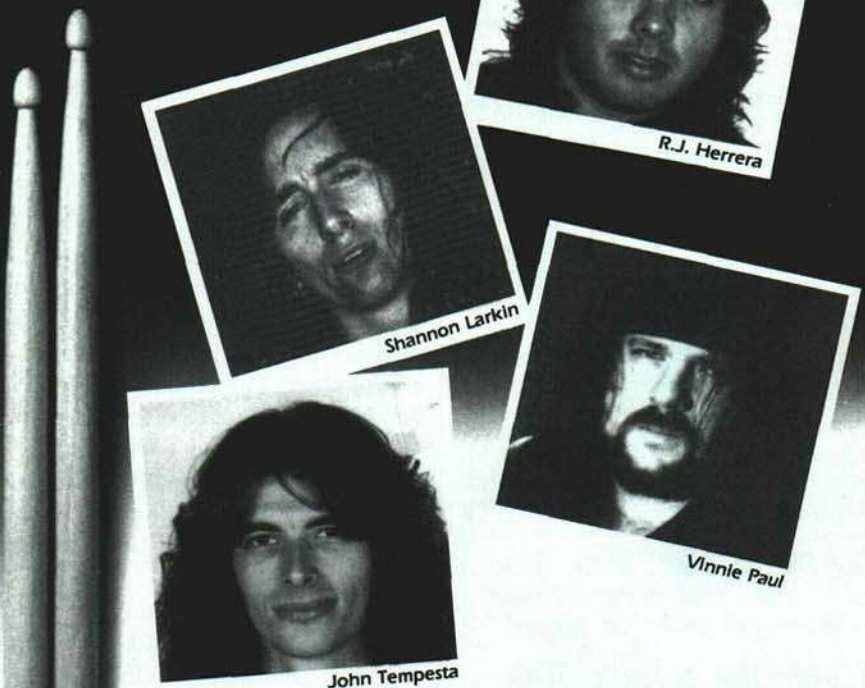
"A lot of drummers that I meet these days who play this type of music listen to different kinds of music, and from those influences, everyone has their own style, and it sticks out. Everyone being interviewed for this article is a really good drummer. R.J. is into jazz; we talk about the same kinds of influences we have. Vinnie is a real pumping drummer, and Shannon is really unique. This kind of drumming allows you to have unlimited influences. There are so many things that you can bring to it."



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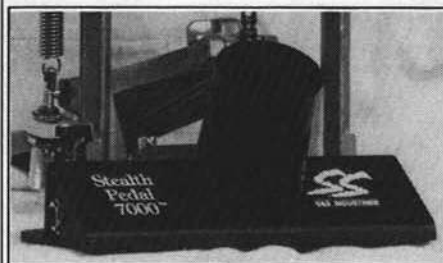
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VINNIE PAUL

continued from page 27

the missing elements: He's a great front-man with a lot of attitude. From there, we homed in on our own direction, got a major label deal, and did the last album the way we wanted to. Now it's starting to happen for us in a big way."

Vinnie lists John Bonham, Mickey Dee (King Diamond), and Alex Van Halen as his biggest influences. Those heavy influences have resulted in Vinnie fondly being called "The Brick Wall." "I am a real hard player," he explains. "I'm real solid. If I can't play something that's real solid, something that the band can play off of, then I'll change it to fit. With this type of music, you're up against Marshall stacks and a screaming lead vocalist, and if you don't work closely with your sound guy, your drum sound is not gonna happen. You'll see a lot of thrash drummers who are grooving along and the snare's popping real good. Then they'll go to a fast part, and the power's gone. All of a sudden they're barely hitting their snare drum, the gate on the mic' closes down, and you can't hear them."

Being an engineer has been a benefit for Vinnie while recording with Pantera. "I know a lot about sounds," he says, "and the most important thing on a record as far as sounds is getting the right drum sound. That's the hardest thing to capture, because there are so many different instruments on the drumset itself: the cymbals, the snare drum, the bass drum.... A lot of people overlook EQing the drums properly. A lot of times people will put mic's on them and that's it. The producer, Terry Date, and I got the drum sounds together, and we did a lot of special, tricky stuff that neither of us had done before. I knew what sounds I was looking for, and we experimented until we found out exactly what it took.

"Between me and Terry, we pretty much produced the record," says Vinnie. "We had recorded the album in demo form, and the label was real happy with it; they just wanted a really quality sound. That's why Terry came in. We tried different miking techniques, and I used wooden mallets on my kick drums, which a lot of people find too hard to play. I placed quarters on the heads where the beaters struck to get the kind of attack I wanted. A lot of people think

that you have to use some kind of triggering on your kick drum. My bass drums' low end is really savage, but they've got a killer top on them, too, and no triggering is used. I use overhead mic's on the kick drum, which most people would never dream of using. I want my drums to just jump out and grab you. I don't like a 'tone-y' drum, I like a drum with a lot of bottom and a lot of attack so that you hear every note, instead of just feeling it as it goes by."

Vinnie didn't start out as a double bass drummer, but eventually cultivated that technique later on. "I learned how to play double bass after I was playing drums for about five years," he says. "I knew nothing about it until I saw Tommy Aldridge playing with Pat Travers. That just flipped me out; he was like the drum god. Then when he joined Ozzy, I was really into that, so I started to get on it and learn the double bass. The hardest thing about it is to learn how to get your legs even. If you play single bass for a long time, your left leg is kind of limp. You have to really work that leg up to match the stamina level of the other one."

Vinnie explains that the overriding factor to his developing strength as a thrash player is derived from touring incessantly. "My biggest help—and the band's, too—is that we played nightclubs for seven years before we got a major-label record deal. We had no time to rehearse, so we'd just learn songs the night before we played them. We did three sets a night, six nights a week, with Sunday off. Then we'd have to drive 800 miles to the next town. That was the biggest stamina builder for us, and it's the thing that is missing from a lot of performers today."

Pantera wrapped up a European tour with Judas Priest this past spring, and on the heels of that, completed another American tour. The band was scheduled to hit the studio this summer for the forthcoming album. "It's gonna be called *A Vulgar Display Of Power*" says Vinnie. "It's gonna be a heavy mother of an album, and even more groove-oriented than the last one. We try to write songs that young people can relate to, songs that mean something to them lyrically, while still having plenty of aggression."





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As most musicians who can recognize a development of their studio techniques, Herrera prefers his most recent recording, the Grammy-nominated *Lights...Camera...Revolution!*, to those previous to it. "And I'm really confident that the next album will be even *better*," he enthuses. "The band keeps growing musically—and in popularity, too—which is good, because we've been at it a long time. A lot of the stuff we're coming out with now has a lot of hard rock in it. The last album even had a track with an R&B feel to it. It's pretty straight-ahead, yet the guitar parts have

gotten more intricate and more melodic. We don't want to just be categorized as 'thrash' or 'speed metal,' so I think we've opened up new directions for ourselves. Judging by the Grammy nomination and the press we've received, a lot of other people seem to agree.



SHANNON LARKIN

continued from page 29

bands who got signed who all sound the same. But the bands that are going to be around are the ones with something unique about them."

Shannon's playing and the music on *3-D* (the group's second outing) has been receiving high praise since that album's release last year. Wrathchild's biting, witty social commentary is part of the story (Shannon writes 80% of the lyrics), but much has also been credited to the musicianship, especially Larkin's progressive thrash drumming. "We definitely use a lot of different styles," he explains. "I'm not backed into a corner where I have to play either lightning-fast or slow and powerful. We usually go off in a blues jam, or a swing jam—even reggae. I really love to play reggae. I definitely have a lot of freedom in this band, because when we write the songs, it's not just two of us, it's all four of us. Everyone has total input. I try to go out into left field without making a part sound like it's cut into a song. If I can blend in a groove smoothly, then I'm happy."

Wrathchild America should be studio-bound by early '92, once their long touring commitments to *3-D* have been completed. According to Shannon, "Style-wise, I've found something that I think is original, and I hope other people will as well."



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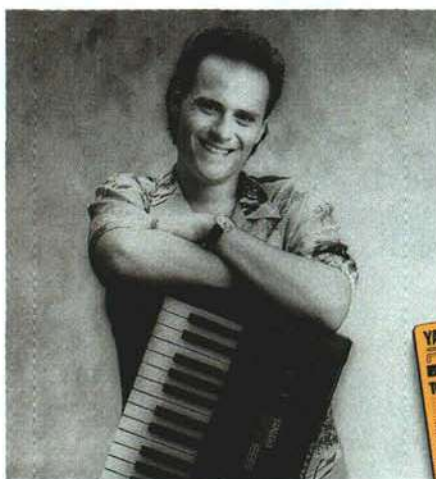
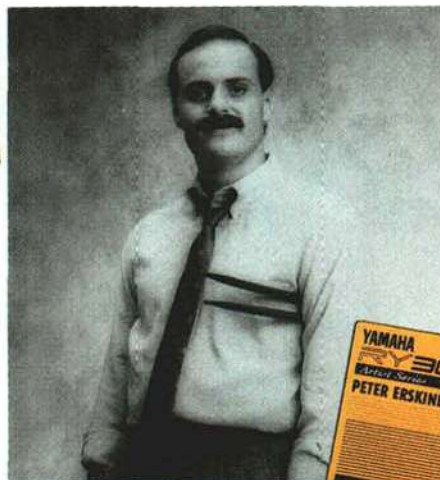
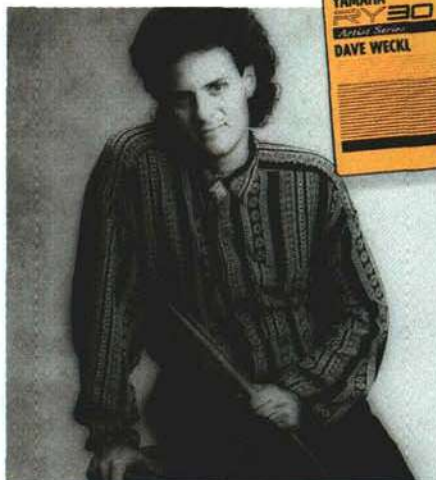
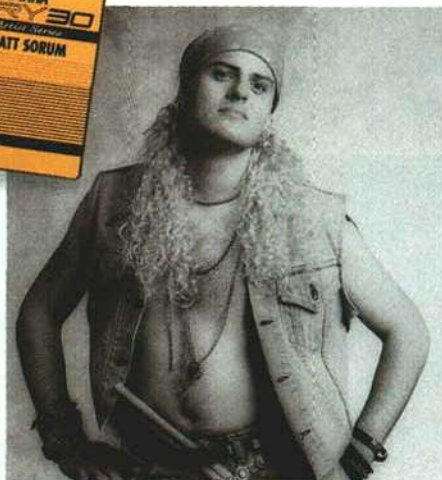
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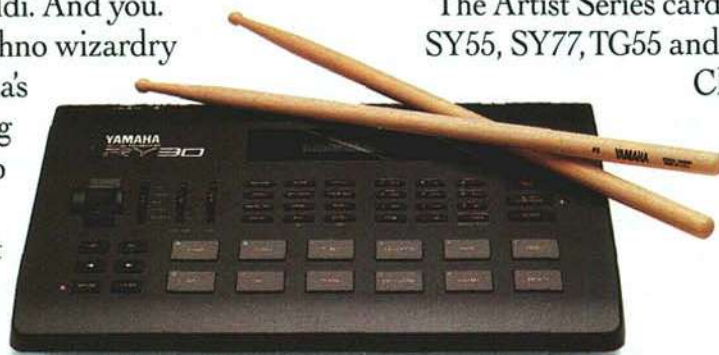
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Pat Metheny

■ by Rick Mattingly

"In any situation I play in," says guitarist Pat Metheny, "the drummer is the most important member of the band. I've been really lucky to have played with some of the greatest drummers in the world. And I've always learned the most from drummers."

Metheny's association with drummers falls into two categories: the drummers in the Pat Metheny Group, and the drummers he has played with in other situations. "It's easiest for me to talk about the Group," he says, "because with both Danny Gottlieb and Paul Wertico, hours and hours were spent discussing the role of the drums in the group, how it related to me as a player, and what specifically I wanted from those guys. The Group requires a real specific kind of playing, and so far I've only found two people who can do all of the things I need a drummer to do: Danny and Paul."

As Metheny sees it, the drummer has more control over the music than any other band member. "I have a highly volatile relationship with that person," Pat laughs. "That's who I have to be in constant communication with about how the set is being paced, the way the solos are going to flow—everything about the way the group sounds is really in the hands of the drummer. If the drummer has a good night, we all have a good night."

Because of the importance of the drums, the Metheny Group sets up very close together so that they can balance their sound from the drumset. "We want to function from live dynamics," Pat explains. "We rarely put drums in the monitors. Even though we are a very electric band, we're still letting the drums control the dynamics. As soon as you put the drums in the monitors, you're balancing against another electronic element, which is under the control of somebody else. So we've always made it a policy that the drums are going to set the dynamic range."

The drumkit itself is also important to Metheny. "With the Group," he says, "the way the music actually sounds is often equally important to the notes we write. I spend a lot of time with the drummers checking out cymbals and giving lots of direction about what types of sounds go with my guitar and the other elements of the Group. When Paul first joined the band, he was already a great drummer, but he needed to work on the details of his sound. For instance, it took us two tours to figure out exactly the right sticks for the dynamic range we were aiming for, the right kind of set for him to use, the right cymbals, the right this and that. To a lot of leaders, those things might seem superficial, but to me, they are essential parts of the whole sound. I can't see spending less energy thinking about that stuff than about which guitar to use for a particular piece. In a way, it's *more* important,



Photo By LARRY WALKER

because it's the thing all the rest of us are balancing to. The cymbals and guitar are setting the top level of the dynamic range, so I want those cymbals to sound *fan-tastic*. I physically set up so that my left ear is right next to the drummer's main ride cymbal so that I can really blend with that sound. I can also hear when a cymbal is starting to go, or when the stick isn't brand new. Those little details make a lot of difference to me."

Could one accuse Metheny of being a bit *too* nit-picky about the condition of the drummer's equipment? "I have literally driven both Gottlieb and Wertico crazy," Pat laughs, "over little details that they swear nobody hears but me. But the little details are what make the good stuff happen."

In regards to the playing itself, what does Metheny want from a drummer? "Like many musicians these days," Pat responds, "I'm interested in lots of different styles. As a guitar player, that's difficult, but nothing compared to what it must be like for a drummer, who is expected to play everything from late '50s bebop to the most up-to-the-minute funk beat. Leaders expect drummers to know everything that's gone down in pop music for the past 40 years or so. That's a lot."

"In my case," he continues, "I not only expect the drummer to cover all the bases, but make it his own, too. That's something I've always asked from all the cats in the Group. I don't want to hear the straight studio version of a beat. I want to hear the Paul Wertico version. It's the same thing I ask of my own playing. It's our job to make it new every night, so I really want everyone to have a point of view about the music we're playing."

"The stylistic jumps I ask of the drummer are different than a lot of guys," Metheny adds, "because the other side of my career has been playing with great jazz drummers like Jack DeJohnette and Billy Higgins. So before I would ever hire anybody to do anything, I would play a straight-ahead jazz tune with them and see if that vocabulary is covered. Because regardless of how far away we've gotten from that in the Group, the foundation for everything we do is bebop, and playing on changes, and that tradition from the '40s, '50s, and '60s. I have to have a guy who can do all of

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that. Paul, in particular, has a deep and thorough understanding of Roy Haynes' breakthroughs, which, to me, are absolutely essential elements of the drum vocabulary. It's hard for me to imagine playing seriously with somebody who didn't have that under his belt."

That brings up a comment Danny Gottlieb once made in *MD*. He recalled Metheny telling him that the Group's music should combine elements of rock and jazz without sounding like either one. "Yeah, that's true," Pat says. "At the time we started, letting the cymbal carry the groove and yet playing rock kind of beats was something you only found in certain jazz, like '60s Blue Note stuff with Tony Williams. He was an extremely important influence on virtually all the younger musicians I've played with in terms of that incredible articulation on the ride cymbal.

"The sound of my Gibson 175 hollow-body guitar," Metheny elaborates, "is kind of midrange-y, which is in the same frequency range as toms. So if I'm playing with a drummer who's going totally crazy on the toms, I don't have a chance. Around the time I started my band in the late '70s, that was the peak of the heavy tom, Mahavishnu-style fusion. I was sort of reacting against that on an aesthetic level, but there was a practical thing, too. If I wanted to play my main guitar at the volume we were playing at, I had to clear up that upper mid-range area. The solution was to make the time come more from cymbals than from bass drum and a heavy backbeat.

"There were a few drummers at that time—such as Jon Christensen, Barry Altschul, and, of course, Jack—who in a certain form of jazz were putting a lot of attention to detail on the cymbals, and Danny's thing was really an extension of that. Also, a big influence for me—and, I think, Danny too—was Airtio's playing on Chick Corea's *Light As A Feather*, which was incredibly interesting patterns in duple-based music with the groove coming from the ride cymbal. Our basic thrust was to get away from the backbeat—have it sort of be implied, and have it loose the way Elvin Jones and Tony Williams are loose—while playing even 8th-note type music."

Another requirement for a Metheny Group drummer is that he be able to integrate his playing with sequencers. "Playing with machines has been a long-standing issue with us," Pat comments. "Around the time of the record *Offramp* in 1980, I got the Synclavier, which was five or six years ahead of MIDI. As far as I know, we were one of the first groups to actually drag Synclaviers or sequencers on the road.

"For years," he continues, "nobody had any idea we were doing it because it's really integrated with the band. It's not like we have a full percussion or drum part being played by a machine. It's always kind of notched in with everything else. And Paul, along

with Steve Rodby, our bass player, is really good at making those sequencers 'disappear,' as we like to say. Also, because we balance our dynamics from the live drums, Paul can't wear headphones, so he has to lock in with those sequences from the monitors. Although we're not rock 'n' roll loud, we generate a fair amount of volume on stage. So for him to keep everything in sync and still play with a lot of dynamics and attention to detail is an extremely rare ability. Paul is a master at that. I'm never really aware of playing with a sequence anymore because I don't listen to it in my monitors. All I listen to is Paul. So I'd say drummers also have to be able to integrate with electronic stuff and make it feel good."

When the Metheny Group first started, Danny Gottlieb was the sole provider of the band's percussive elements. But with the *Offramp* album, percussionist Nana Vasconcelos was added to the group, and since that time, there has almost always been one or more percussion players. Has that changed the drummer's role? "Not that much," Metheny responds, "because our reason for wanting Nana had to do with the fact that we were using more and more synthesizers, and I

wanted to balance that by bringing in more natural sounds. And Nana's strength is more as a colorist than as a rhythm player. There were times that Nana would lock into a groove with Danny, and suddenly we had a rhythmic power that we'd never had before. But he was as likely to be floating over the time and providing colors as he was to be functioning rhythmically with Danny.

"It's different now with Marcal, because he and Paul really have a rhythmic team relationship. Part of it is that Marcal is more of a rhythm player and less of a colorist than Nana, and part of it is the music

we are doing now. But at this point it's hard for me to imagine not having percussion in there."

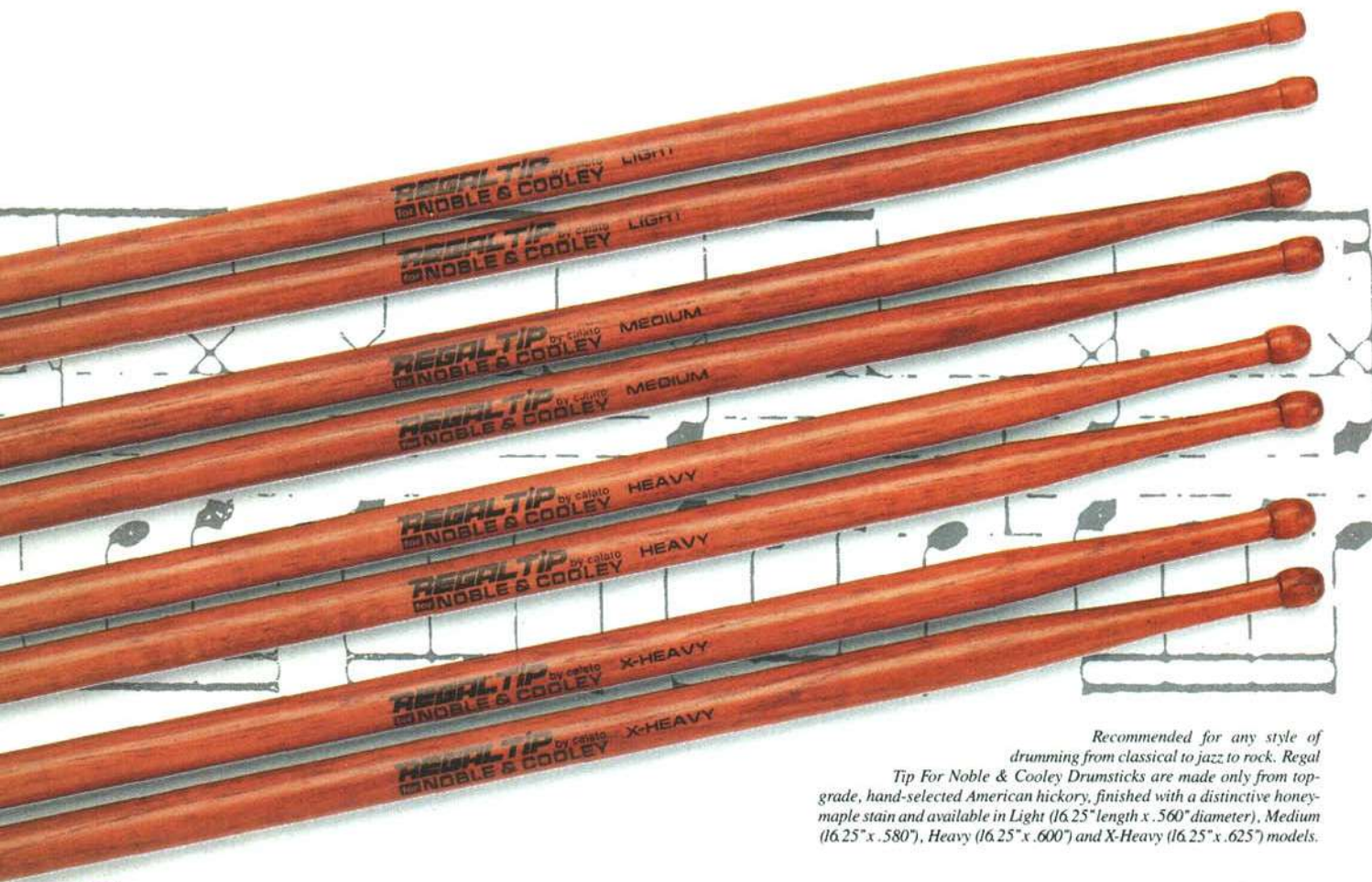
And how do Gottlieb and Wertico compare? "Danny and Paul each have special grooves that they're good at," Pat answers, "but there are also a lot of similarities between the two. They are both very sensitive and emotional players, and I always take that into account. It's extremely important to me that the drummer be totally connected with the music. Everybody in the Group plays really hard, and everybody—under fairly difficult conditions—needs to be able to draw from a deep place within themselves. That's a quality that both Danny and Paul have.

"Paul is more of a jazz drummer than Danny," Pat says. "There are some things I can do with him that I couldn't do with Danny. But Danny has a touch on the cymbals that is truly magic. I think

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it's because he used to be a cello player; he has an amazing control over that last 10% of the *dynamic* range that a lot of drummers don't have. He really can make the drums sound like a musical instrument."

Which recordings does Pat feel represent each drummer best? "Danny's thing was pretty consistent," Pat says, "but I'm remembering 'Sea Song' on *Watercolors*, where he had to keep the dynamics going without playing time, which he was always good at. Also, on the *Pat Metheny Group* record, I always liked the way he played this little rock vamp on 'April Wind.' And Danny's playing on the live version of 'Are You Going With Me?' on the *Travels* album is very good.

"Paul's entire performance on *Still Life (Talking)* is spectacular, and somewhat underrated. That was a very unusual set of music. There is practically no bass drum on that record because that's not what the music needed. The bass didn't need to be reinforced that much. In fact, it needed quite a bit of room. So it opened up some possibilities for Paul to do some cool things between the snare and the cymbals—kind of Roy Haynes-ish, but modern. In particular, there is a 6/8 tune on there, and I remember when they did the basic track. I got total chills listening to how burning this thing was with very little bass drum. So I would cite that entire record for Paul."

Besides his playing with the Group, Metheny has done a variety of projects with some other distinguished drummers. "I've played a lot with much older guys," Metheny begins, but then checks himself. "Well," he laughs, "not really *much* older, but established musicians who were heroes of mine.

"The first drummer I really played with," Metheny says, "who, to this day, is one of my favorites, is Tommy Ruskin. He's been the main drummer in Kansas City for the past 25 years or so. I was incredibly lucky to start playing with Tommy when I was about 14; he was in his late 20's or early 30's. Tommy taught me everything I needed to learn about playing bebop and getting a feel happening. And it wasn't because he sat down and told me how to do it; it was by example. Since leaving Kansas City, I've gotten to play with all kinds of great cats, but I go back and play with Tommy, and it's at the same level as anyone I've played with. He's not as fancy or complex as someone like Jack, but he's got the same intense inner groove and pulse that all the great drummers have."

Metheny's first major gig was with Gary Burton. Bob Moses was the drummer when Pat joined, and when Burton wasn't working, Metheny and Moses would gig around the East Coast with bassist Jaco Pastorius. "Moses is probably the most underrated drummer that I know," Pat says. "It's so rare to find a player who truly has his own voice, which Moses does—and not just as a drummer. Moses has his own way of hearing music in general.

"Moses was the first drummer I played with who did those kinds of 'New York' things like changing the rhythms up and kind

of messin' with you a little bit. Playing with Moses wasn't a free ride. As he saw it, the drums were right up there in the front line to make things happen. Moses and I used to play duo for hours and hours, and he did a lot to open me up as a musician.

"I also have to say," Pat adds, "that Moses was one of the first guys who really cleared up for me just how important Roy Haynes was in the evolution of drumming. Moses' playing, while totally original, is also an incredible tribute to Roy's breakthroughs. And going back to the Group for a second, Danny and Paul are very much descendants of Roy's thing, and so is Jack DeJohnette, each in his own way. It's similar to the way that Bill Frisell, John Scofield, Mick Goodrick, John Abercrombie, and I are all descendants of Jim Hall. None of us sound exactly like Jim Hall, but he is in every note we play. And it's the same with those drummers and Roy."

Metheny's next few albums were with his own band, but then he made an album called *80/81*, which featured Jack DeJohnette on drums. They have gone on to work together in several different settings. "What can you say about Jack that hasn't been said before?" Metheny asks. "He's an incredible natural and one of the genuine all-time giants. Jack has so many different angles that he can approach everything from, and he also has unbelievable experience. You'd have a hard time finding another musician who has played with the variety of people he's worked with. And it's not that he just played with them; he has really helped

them and been part of their best work. I've seen him make people sound better than they really sound.

"Also," Pat says, "he's the best session musician I've ever seen, even though he's not generally considered that way. But I had an interesting experience with Jack on the first Mike Brecker album, which was one of the few times I've been a Sideman who just walked in, rehearsed the music once or twice, and the next thing you know you're recording. I was amazed at how quickly Jack figured out the form of the tune and how he was going to play it. And everything was so right, instantly. I was still trying to figure out if this was the first ending or the second ending," Metheny laughs, "and Jack was like, *dealing*. So I was completely impressed."

Metheny's next project away from the Group was a trio with bassist Charlie Haden and drummer Billy Higgins. "With Billy," Pat says, "you can't separate the musician from the person. Anybody who has ever seen Billy play for 30 seconds can see that this is another of the truly great souls in music. For him, music is a manifestation of the best part of his soul and being. And every note he plays is covered with his Billy Higgins-ness.

"With the drummers I was used to working with," Pat explains, "the general scheme of things was to start medium, build a little bit, build a little bit more, and by the last chorus be really bashing. Billy is unique in that he doesn't ever bash. He always keeps things crisp and under control. His way of building things is

Pat's Pals

Listed below are the drummers who have recorded with Pat Metheny, and Metheny albums on which they appear.

Bob Moses: *Bright Size Life* (ECM)

Danny Gottlieb: *Watercolors*, *Pat Metheny Group*, *American Garage*, *Offramp*, *Travels* (all on ECM)

Jack DeJohnette: *80/81* (ECM), *SongX* (Geffen)
[Metheny also appears on DeJohnette's album *Parallel Realities* (MCA).]

Billy Higgins: *Rejoicing* (ECM)

Paul Wertico: *Falcon & The Snowman* (EMI), *First Circle* (ECM), *Still Life (Talking)* (Geffen), *Letter From Home* (Geffen)

Roy Haynes: *Question And Answer* (Geffen)

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through absolute musical construction. It's never through a cavalier use of volume. And it made me realize that I had become sort of dependant on the drummer going nuts at a certain point in order for me to finish my statements. It was incredibly valuable for me to be in a situation where there was a level of discipline that would stop the music from going into quadruple exclamation-point mode. It was always very intense, but much softer than what I had usually played with."

The most recent side project for Metheny is his trio with drummer Roy Haynes. "The first thing you have to ask about Roy," Metheny says, "is why is this guy not more recognized by the general jazz public? So many musicians have been directly affected by his breakthroughs. They should give this guy the Presidential Achievement Award, because it's rare to find somebody who's stayed current through five decades of any single music's development, which Roy has, and it's hard to find somebody who consistently sounds so good. I recently did two months of touring with Roy, and it was a total mind blower in terms of music. He would play a long solo each night that you could transcribe and make a percussion ensemble piece out of. His conception of form is so advanced. He's the greatest."

Earlier, Metheny spoke of drums being in the same register as his hollow-body guitar, which is why Metheny Group drummers use cymbals so much. What about drummers such as Haynes and DeJohnette, who are very interactive with their snare drums and toms? "With Roy," Pat replies, "it's not a problem, because he tunes his drums so high that there is no conflict. With Jack, it's

something we've talked about a lot. Of all the drummers I've played with, Jack easily plays the loudest. As much as there is an element of Roy in Jack's playing, there is also a very strong Elvin thing in there. With Jack, you almost have to have a tenor sax approach; you have to be able to really get in there with him. If I start to play in the low register of the 175 guitar with Jack and those Sonor drums, there are potential problems. So with Jack, I often find myself playing a solid body, because it cuts a little more in the low register."

Besides the drummers on his own albums, Metheny has worked with other prominent players over the years. In 1990, he and Peter Erskine appeared together on Gary Burton's *Reunion* album and tour. "I've known Peter for years," Pat says. "I first met him when he was with Kenton, and then, of course, Jaco used to talk about him a lot. In fact, Peter and I played duo at a benefit for Jaco after his death. Peter has just kept expanding his world. Working with him on Gary's project was a total treat."

"Two drummers I've played with but haven't recorded with are Billy Hart and Al Foster," Pat adds. "They are both real favorites of mine. I've always loved Jon Christensen, too. I've only played with him a few times, but I've often used him as a model for guys, like 'check this guy out.' I did a tour with Paul Motian in the early 1980s that I loved. Recently, in Brazil, I've been playing with Paulinho Braga, who is one of the most important figures in Brazilian music. He was one of the first to integrate the 'samba school'-type rhythms into the drumkit. He is also a great jazz drummer."

When first approached about doing an interview for *MD* in which he would discuss drummers, Metheny said that he would be happy to, as he frequently reads *Modern Drummer*. "Knowing what's happening in the drum world," he says, "is an important part of what I have to do as a musician to improve. Many of the best musicians I know, like Keith Jarrett, Chick Corea, or Michael Brecker, can sit down at the drums and make some stuff happen. There is a funny picture floating around of Jack and me playing at a jam session in France, where I'm playing drums and he's playing bass. We used to sit in as that rhythm section whenever we got the chance. I can't play the drums like a real drummer, but I can make the stuff swing a little bit, and I think it's important for everybody to be able to sit down at the drumkit and make a little bit of stuff happen."

"By the same token," Metheny continues, "I feel it's extremely important for drummers to know at least a little about how harmony works. It's really great to work with drummers like Bob Moses or Peter Erskine, who have made it their business to learn about that stuff."

"I have a lot of sympathy and respect for what the drummer in 1991 has to know," Pat says. "It's hard for any musician to come to terms with all of the music that has led up to this point, but I think it's a little bit harder for drummers, because the drums are so important in popular forms of music, and there is so much to absorb. When I think of kids who are just now taking up the drums, man, they've got their work cut out for them. There's a lot to know. So my hat is off to drummers, that's for sure."



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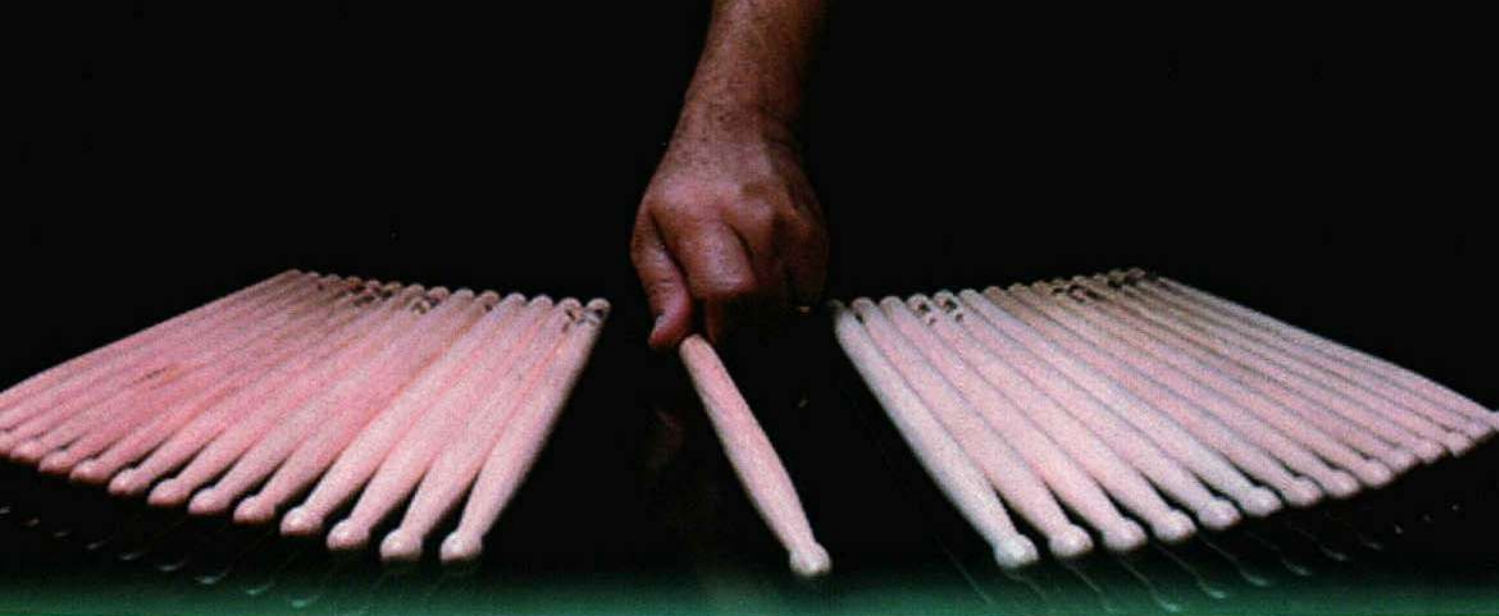
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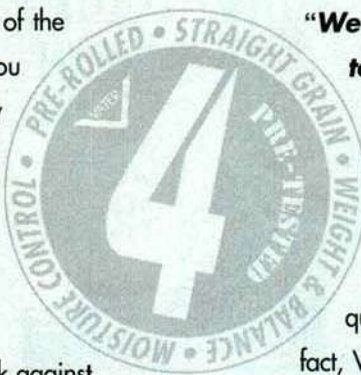
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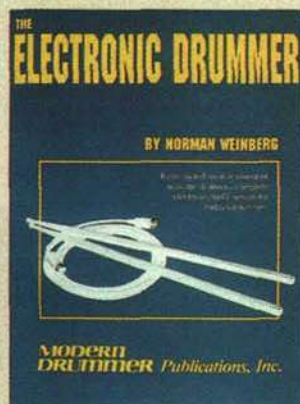


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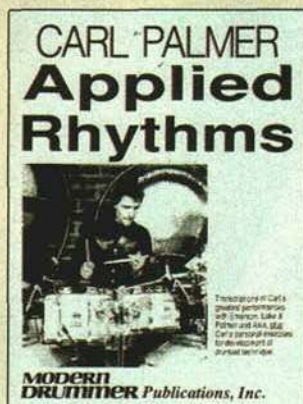
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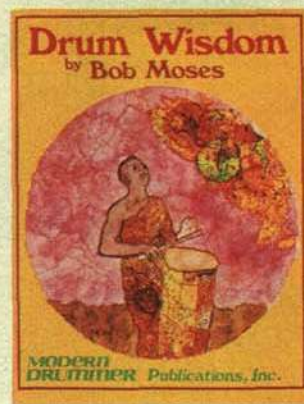
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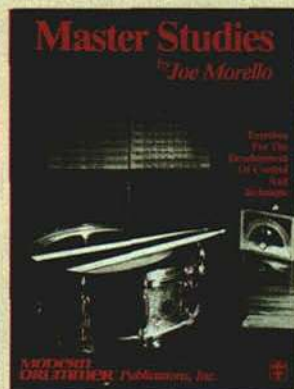
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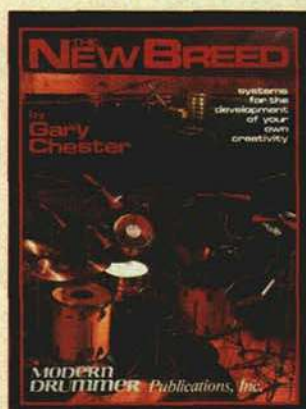
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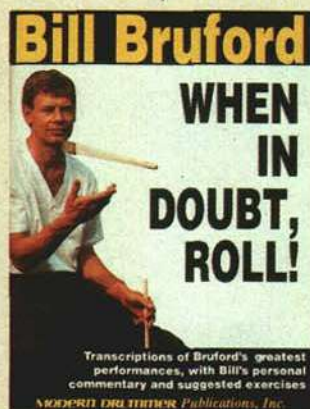
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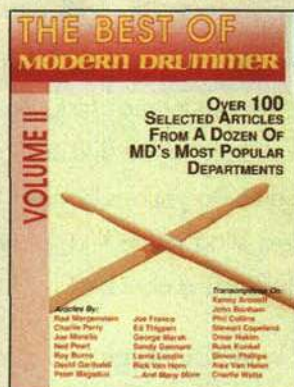
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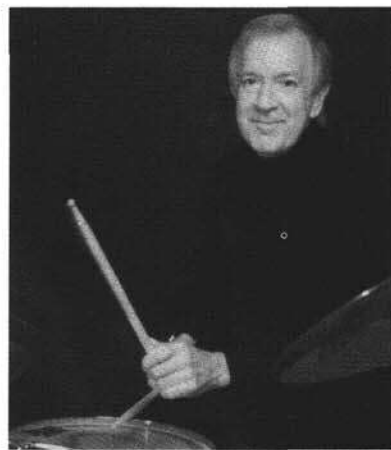


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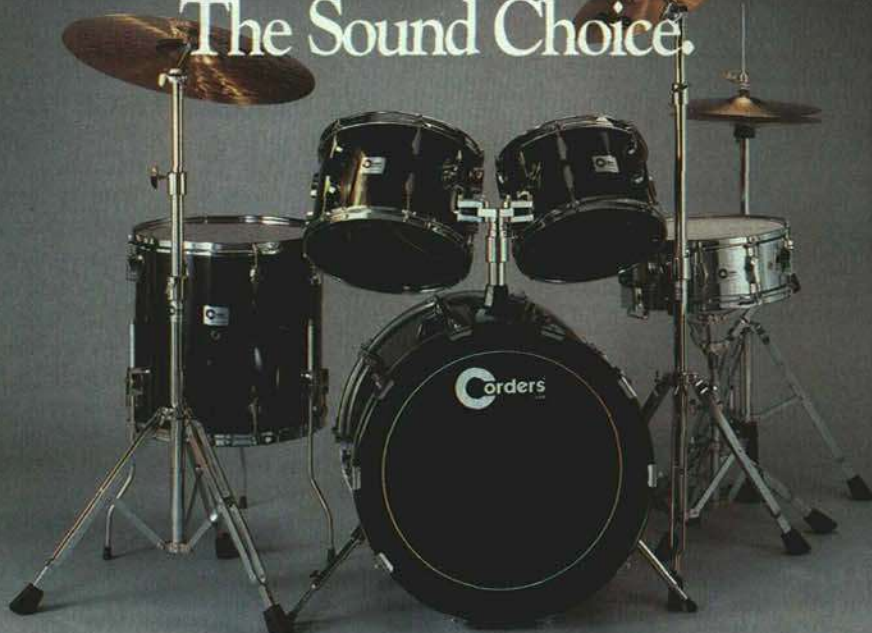
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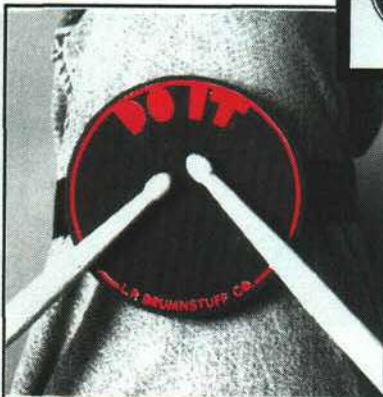
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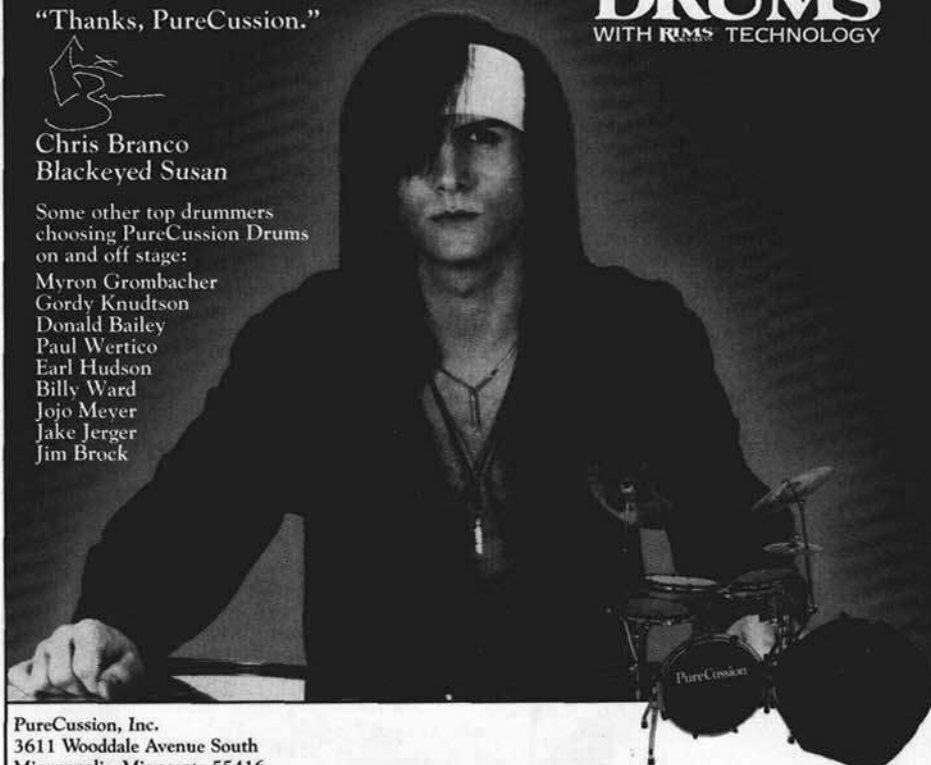


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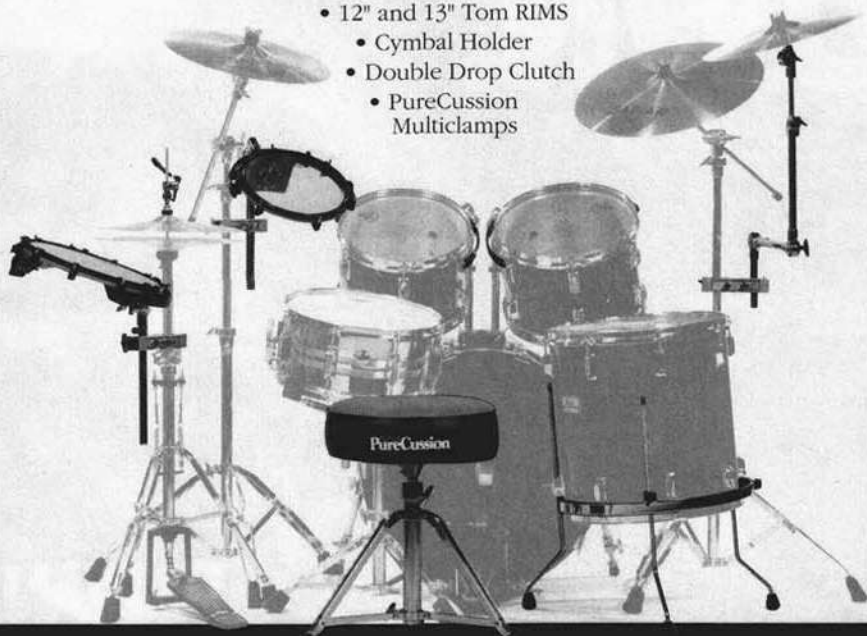
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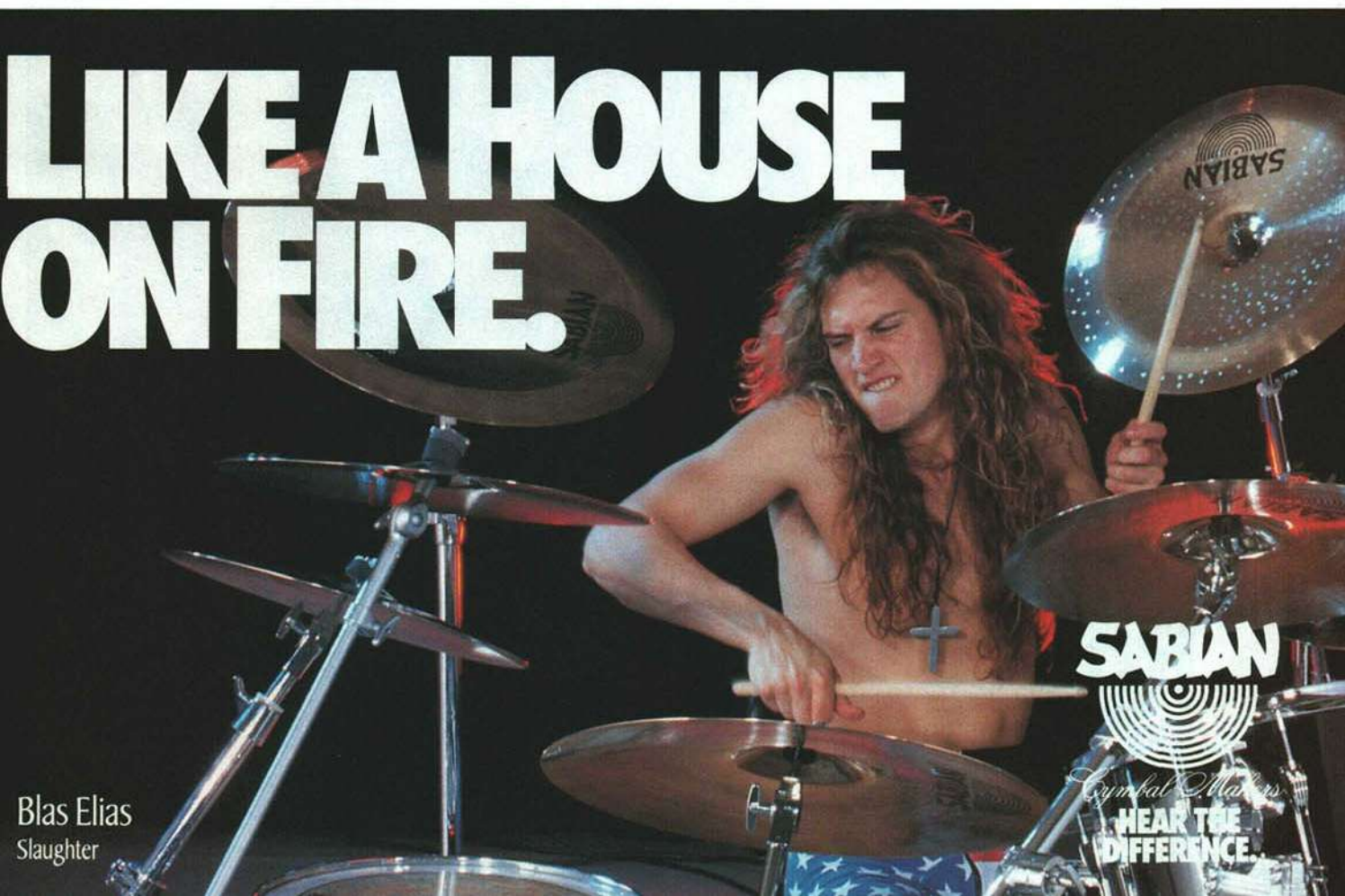
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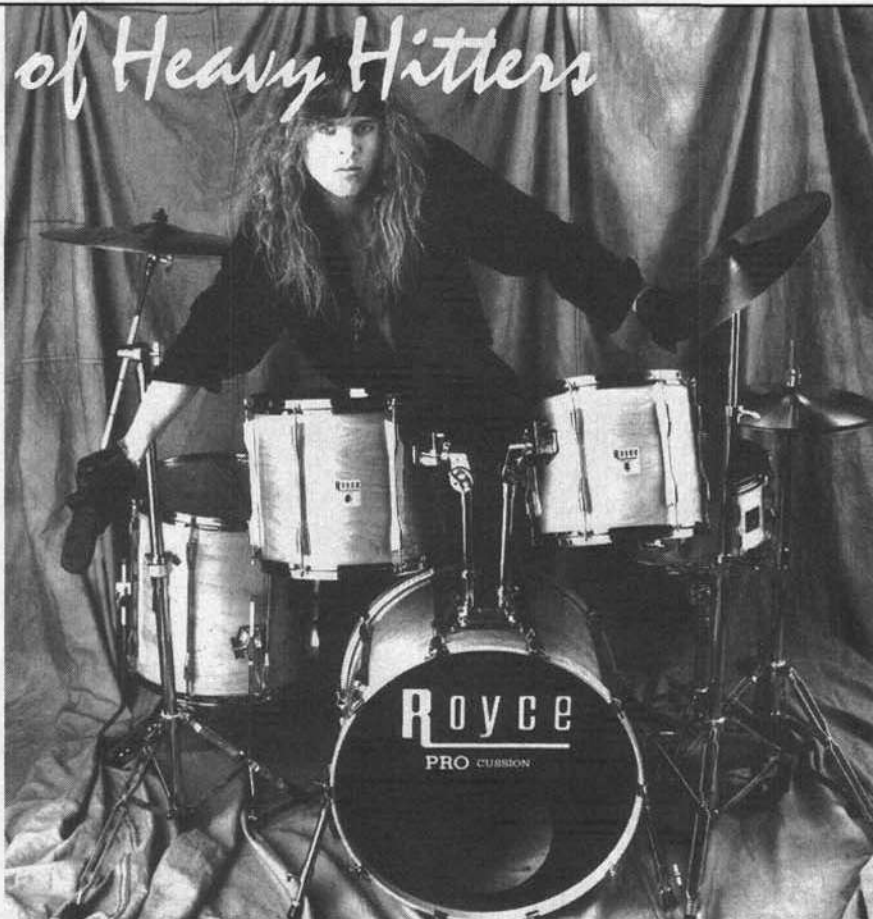
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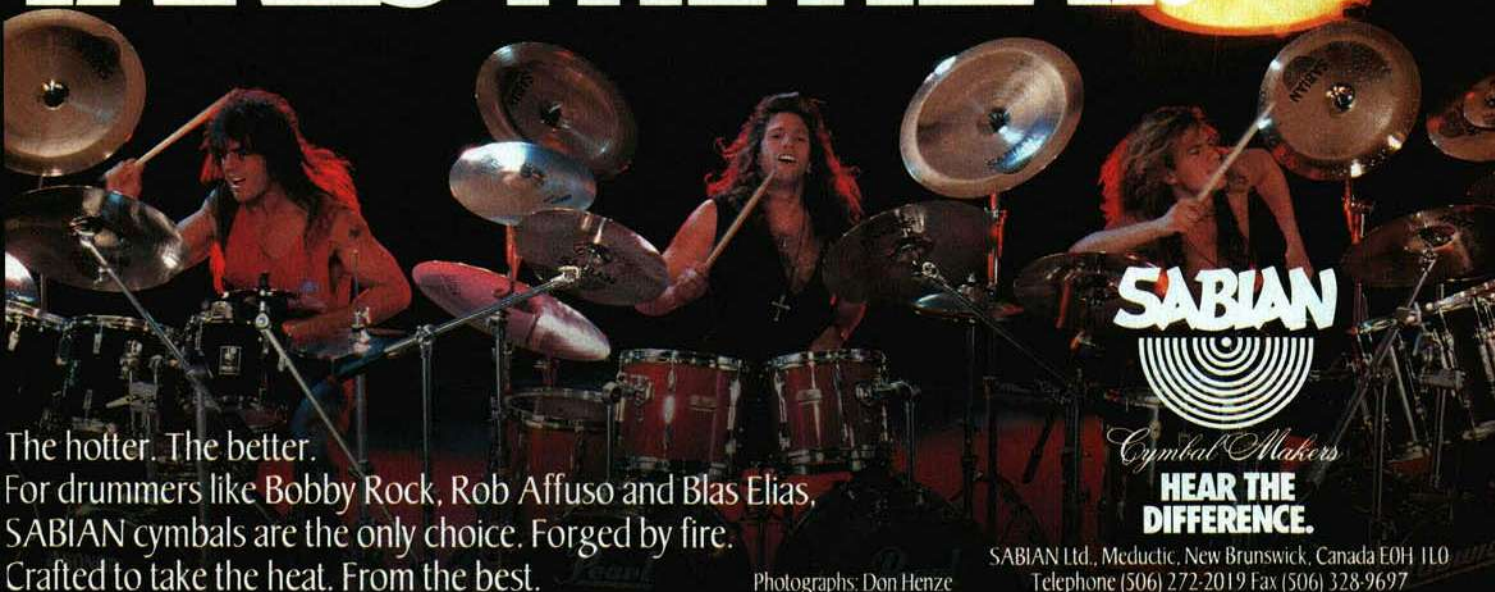
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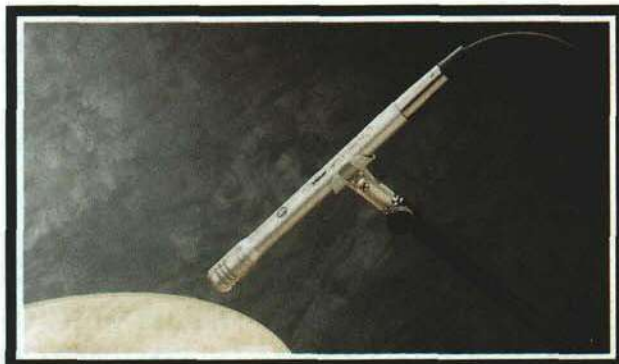
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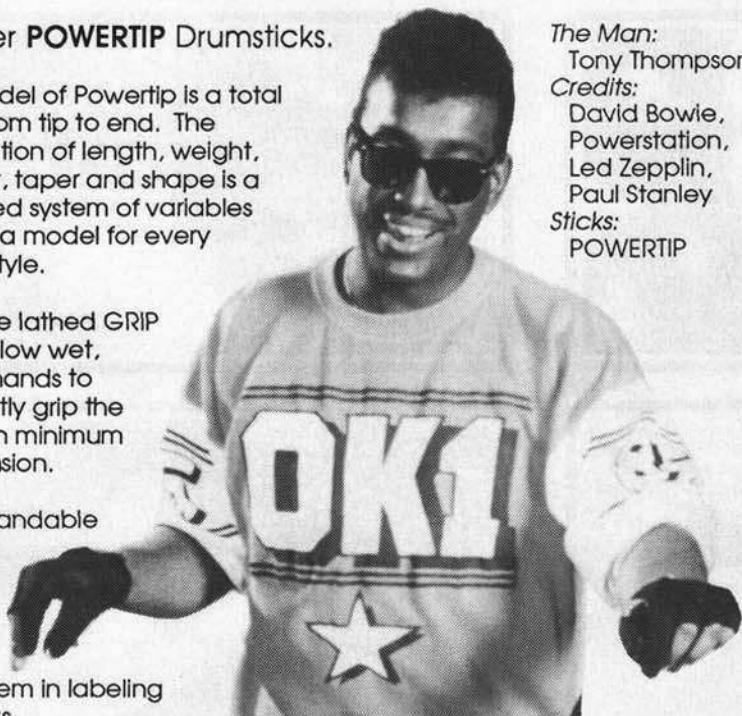
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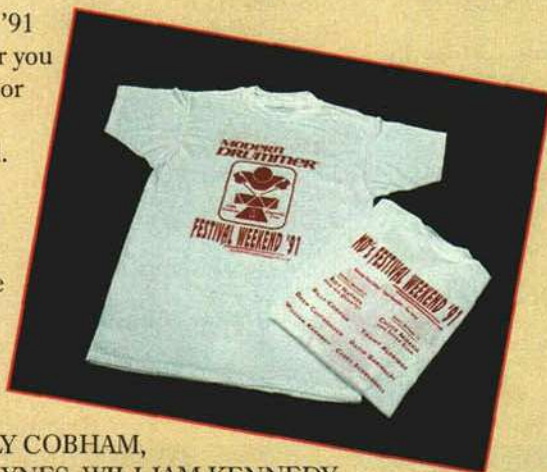
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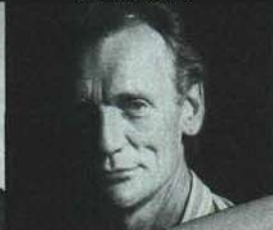


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Portraits In Rhythm: Etude # 25

■ by Anthony J. Cirone



The following etude involves a classical form. The Song and Trio form is similar to the Sonatina, except for the middle (Trio) section. The first section consists of a primary and secondary theme. The Trio follows and separates the return, or recapitulation, of the first two themes. The last two measures form a small coda, or closing music.

Measures 1-8 form the first theme in 6/8 time, followed by the second theme (measures 9 - 14). The Trio begins on the fourth line at the 3/4. Take note of

the tempo change that helps set this section apart. The recapitulation begins on line 7 with the indication Tempo I; this means *tempo primo* (return to the original tempo). The first two themes are repeated without any variation.

Observations

1. The opening theme begins with the tempo marking *Moderato* and the dotted-quarter note at mm=60. The Trio has an indication of *piu Allegro* (faster). (The Italian word *piu* means more.)

2. Just a reminder: The abbreviated note indications in lines 2 and 8 refer to rolls and not 32nd notes.

3. To keep the character of the form, all flams, drags, and four-stroke ruffs should be played on the closed side and very light.

4. There are no dynamic mark changes in the last two measures of the piece. However, because they follow the last statement of the second theme, set them apart by exaggerating the accents, especially the final wedge accent.

Interpretations

1. Add accents to the first two notes of the piece, because they provide more energy and excitement to the work. Sometimes the whole character of a performance is set by the opening few bars.

2. Play the *decrescendo* and *crescendo* on the first line in the center area of the drumhead. There can be a slight movement towards the edge as the roll gets softer, and then back to the center as it gets louder, but only *slightly*.

3. There should be a noticeable change of tempo at the Trio. It is preferable that the tempo change be faster than indicated, rather than so slight that it goes unnoticed. Also, phrase in one to keep the feeling of the waltz.

4. Just as the change of tempo at the Trio is important, so is the return to the original tempo in line 7. Again, add accents to the first two notes and exaggerate the slower tempo change.

Ever wonder why
we don't give you
the same old line,
year after year . . .

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Moderato (♩ = 60)

25

Song and Trio

Three staves of music in 6/8 time. The first staff begins with a *f* dynamic, followed by a crescendo to *p* and then a decrescendo back to *f*. The second staff continues with *f*, a crescendo to *p*, a decrescendo to *f*, and ends with *ff*. The third staff features a *sfz* dynamic at the end. The key signature has one sharp (F#).

Più allegro (♩ = 72)

Two staves of music in 3/4 time. The first staff is marked *TRIO* and begins with a *p* dynamic, followed by a *mf* dynamic. The second staff starts with *p* and *mf*, then *ff*, *p*, and *f*. The key signature has one sharp (F#).

Tempo 1^o

Four staves of music in 6/8 time. The first staff begins with a *f* dynamic, followed by a crescendo to *p* and then a decrescendo back to *f*. The second staff continues with *f*, a crescendo to *p*, and a decrescendo to *f*. The third staff starts with *ff*. The fourth staff features a *ff* dynamic. The key signature has one sharp (F#).

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Politics And Music

■ by Roy Burns

I recently received a letter from a young drummer asking me to write something about the "politics" of our business. He seemed to feel that "it's not what you know, but who you play up to" that gets you good jobs. He also made the comment that the best players don't always get the best jobs. This is a tricky subject, so I've given it a lot of thought.

In my way of thinking, it's "what you know *and* who you know" that ultimately counts. Some musicians are better at "networking" than others. A "network" is a group of friends in the music business that you regularly stay in touch with. These friends often help each other.

For example, a music store owner and friend of mine called me last week to see if I could recommend a drum teacher to replace one who was leaving. I called two friends who I thought might be interested. One couldn't do it because of other teaching commitments; the other went for the interview and got the job. Everyone was happy.

We live in a "word-of-mouth" business, as illustrated by this scenario: A bass player auditions for a new group and gets the job. Other members of the group ask him if he knows a drummer who'd fit in with the style of the group. The bass player says, "I think I know a drummer who'd be perfect. We've played together quite a lot." He calls the drummer up, the drummer auditions, and he gets the job.

Now, you might say this is a case of "who you know"—and you'd be right. However, it's also a case of "what you know" that got the drummer the job. He *still* had to audition and play well.

Your network of friends will often get you a chance. However, *you* must deliver. You must perform well. Your friends will be hesitant to recommend you next time if you don't play well. After all, when they make a recommendation, their reputation is also at stake, at least to some degree. If

you let a friend down in this business, you may have lost a friend.

Suppose you see a group performing with a drummer who plays only adequately. You feel that you are a much better player—but *that* drummer has the job. You could say to yourself, "It's not fair; I can play much better." But it may not all come down to playing.

A big part of any drummer's success or failure is his or her ability to get along with other musicians. For example, the drummer in the group in question (who, in your opinion, is only adequate) might be a good, solid time player who gets along well with everyone in the band. He isn't flashy or especially fast, and he doesn't play killer drum fills. But everyone in the band is happy with what he does, and they all like him. In this situation, the bandleader does not want to experiment with new drummers, even if they can play more stuff. He has a known quantity in the band and he has no reason to change the situation, because everyone is happy. The chemistry is right.

Again, some would call this "politics." I call it "being able to get along with others," and "being part of a team." After all, no one wants a great drummer in the band if that drummer is on an ego trip and is regarded as a big pain in the neck. Drummers with this type of personality often have trouble finding work—no matter *how* well they play.

There is one area of the music business that I personally detest. This is the area of rumors and stories. Some drummers are always criticizing other drummers behind their back. They may (and

often do) start false stories. For example, "I heard that so-and-so lost the job because he couldn't keep time. The band complained until they got someone else." In reality, the drummer in question may have voluntarily left the group for any number of personal reasons. He may have received a better offer from another band. He may have had a health problem. Whatever the reason, there is no excuse for starting vicious stories in an effort to hurt someone else's career. This is the ugly side of politics!

The problem is that you have no way to defend yourself. This is especially true if you are well-known to some degree. How do you know what terrible stories are being told behind your back? The truth is, you don't. And this can be painful when you find out. Fortunately, it's been my experience that untrue stories don't have staying power, and the truth will eventually win out. If you perform well and always try to do your best, people will find out despite the untrue stories.

One of my teachers, Henry Adler, gave me some good advice many years ago. Henry said, "Kid, your critics will always underrate you, and your friends will always overrate you. The truth is somewhere in between. Just remember, in order to criticize you, at least they have to spell your name right."

When you feel you've been the victim of politics or vicious stories, it's a good idea to talk things over with

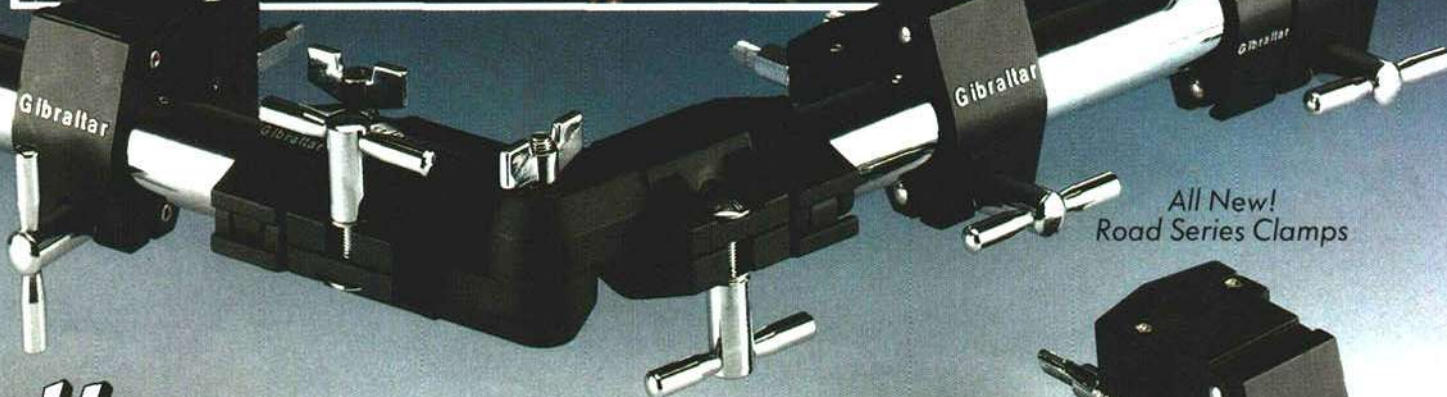
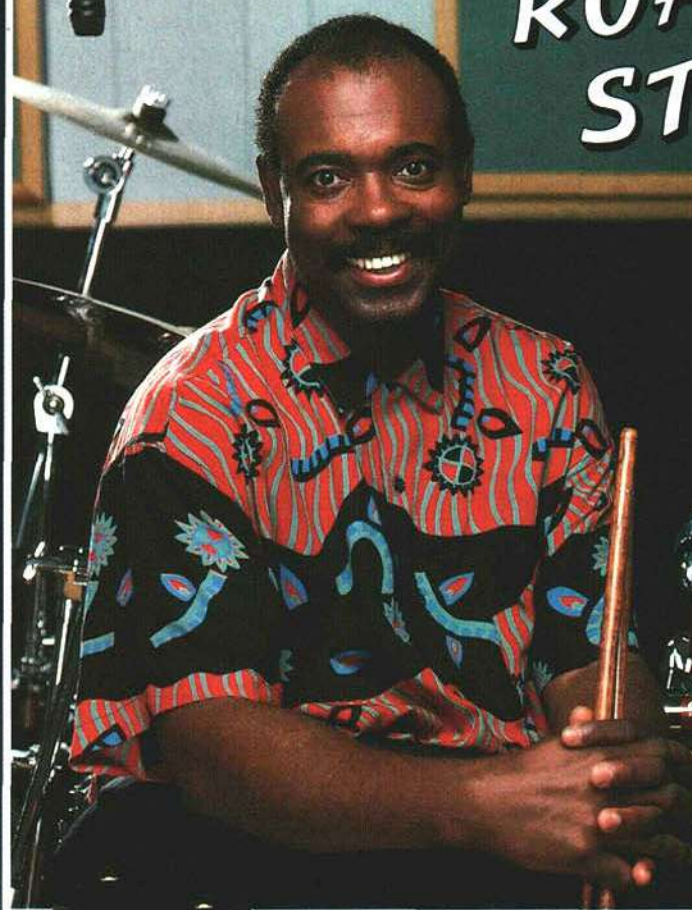
someone who has a lot of experience. They can help you learn to deal with it. Most likely they've "been there"!

You will not get every job. And, no matter how well you play, you will have critics as well as fans. You can't please everyone, so try to be as honest as possible with yourself about your abilities. Try in every way to be your best, give yourself credit for that, and have fun. Respect others, respect yourself, get on with your career, and let politics be damned!

"Henry said,
'Kid, your
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always under-
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Developing The Paradiddle With Progressive Accents: Part 3



by Joe Morello

Transcribed by Keith Necessary

This three-part series of articles will help you develop control of placing accents anywhere in any combination in single, double, and triple paradiddles. This month we'll conclude by moving the accents over a double Paradiddle.

Be sure to use a metronome with all these exercises, and start slowly (at about quarter note = 60). Once you can comfortably play the exercises, try mixing them up to suit your needs. Remember to pay close attention to the stickings. Also, when practicing them at the drumset, play four on the bass drum and 2 and 4 on the hi-hat. Remember, the idea of these exercises is to be able to accent anywhere in the bar you want, over any pattern.

Four rows of musical notation for drum paradiddle exercises in 4/4 time. Each row contains two measures of music. The notation uses eighth notes and triplets, with accents (>) placed over specific notes. Below each measure is a sequence of letters (R for Right, L for Left) indicating the sticking pattern.

Row 1: Measure 1 has a triplet of eighth notes (R L R) followed by eighth notes (L R R L R L R L L). Measure 2 has eighth notes (R L R R L R L L) followed by a triplet of eighth notes (R L R).
 R L R L R R L R L R L L R L R R L R L R R

Row 2: Measure 1 has eighth notes (L R L R L L) followed by a triplet of eighth notes (L R L) and eighth notes (R L R L R R). Measure 2 has eighth notes (L R L L R L R R) followed by a triplet of eighth notes (L R L).
 L R L R L L R L R L R R L R L L R L L R L L

Row 3: Measure 1 has eighth notes (R L R L R R) followed by a triplet of eighth notes (L R L) and eighth notes (R L R L L). Measure 2 has eighth notes (R L R R L R L L) followed by a triplet of eighth notes (R L R).
 R L R L R R L R L R L L R L R R L R L R R

Row 4: Measure 1 has eighth notes (L R L R L L) followed by a triplet of eighth notes (L R L) and eighth notes (R L R L R R). Measure 2 has eighth notes (L R L L R L R R) followed by a triplet of eighth notes (L R L).
 L R L R L L R L R L R R L R L L R L L R L L

Row 5: Measure 1 has eighth notes (R L R L R R) followed by a triplet of eighth notes (L R L) and eighth notes (R L R L L). Measure 2 has eighth notes (R L R R L R L L) followed by a triplet of eighth notes (R L R).
 R L R L R R L R L R L L R L R R L R L R R

Row 6: Measure 1 has eighth notes (L R L R L L) followed by a triplet of eighth notes (L R L) and eighth notes (R L R L R R). Measure 2 has eighth notes (L R L L R L R R) followed by a triplet of eighth notes (L R L).
 L R L R L L R L R L R R L R L L R L L R L L

4/4

R L R R L R L L R L R R L R L L R L R R L R L L

4/4

R L R R L R L L R L R R L R L L R L R R L R L L

4/4

R L R R L R L L R L R R L R L L R L R R L R L L

4/4

R L R R L R L L R L R R L R L L R L R R L R L L

4/4

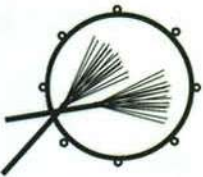
R L R R L R L L R L R R L R L L R L R R L R L L

4/4

R L R R L R L L R L R R L R L L R L R R L R L L

If you have any questions on this material, you can contact Joe through Modern Drummer.





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1991 INDEX UPDATE

INTRODUCTION

In our continuing effort to maximize the value of *Modern Drummer* as a reference tool, the editors of MD are pleased to offer this *1991 Index Update*. The listings presented here are a guide to virtually all of the biographical, educational, or special-interest information presented in *Modern Drummer* in the past year. Information presented in *Modern Drummer* issues dated 1986 or earlier is indexed in MD's *Ten-Year Index* (which was presented in the December 1986 issue). Year-end indexes have been presented in each December issue since 1987, and will continue as a regular feature in the future.

The format for the index varies somewhat, according to the information being presented. For example, the names on the *Artist Reference List* and *Industry Personality Reference List* are presented alphabetically, followed by coded information showing where any biographical or educational information pertaining to each person named might be found. In other words, you should be able to look up your favorite drummer and immediately see where anything MD published about that drummer in 1991 may be located. You'll also be informed as to whether that drum-

mer has written any columns for MD, and if so, in which column departments you should look them up.

Unless otherwise noted in their headings, the column departments are indexed alphabetically by the author's last name. In this way, you can check out "everything written by" your favorite columnist in 1991. Notable exceptions are *Drum Soloist* and *Rock Charts*, which are indexed by the artists' names—as are the recording, video, and book reviews in *Critique*.

Product reviews—regardless of the column in which they appeared—are listed alphabetically by manufacturer or product name in the *Product Review/Information Columns* section. In this way, you can quickly find out what our reviewers thought of any particular piece of equipment simply by looking up the item by name. Information contained in product press releases that appeared in the *New And Notable* department is also presented in this section. These releases often contain addresses and/or phone numbers that can help you obtain further information on products you find interesting.

It is our hope that the manner in which we have organized our *Index Update* will make it easy to use, so that you can have

quick and easy access to the wealth of information presented in MD's pages over the past year.

KEY TO SYMBOLS USED THROUGHOUT THE INDEX

The parenthetical abbreviations indicate where information on (or authored by) a given artist may be found. (In the case of the *Product Review Columns*, the abbreviations indicate where information on a given product may be found.) With the exception of (F), all abbreviations refer to column or department titles.

(A) = Ask A Pro
(ER) = Electronic Review
(F) = Major Feature Interview
(FP) = From The Past
(IH) = Industry Happenings
(IM) = In Memoriam
(NN) = New And Notable
(P) = Portraits
(PCU) = Product Close-Up
(RJ) = Rock 'N' Jazz Clinic
(RP) = Rock Perspectives
(U) = Update
(UC) = Up & Coming

ARTIST REFERENCE LIST

A

AFFUSO, Rob (F) Jan.
akLAFF, Pheeroan (U) Aug.
ALEXANDER, Tim (U) Sep.
ALLEN, Carl (F) Apr.
ALMOND, Cliff (UC) Apr.
ARNOLD, Horace (U) June
ARONOFF, Kenny (F) Sep. (cover), (A) Oct. [author: RP]
AUSTIN, Johnny (U) June

B

BADRENA, Manolo (A) Sep.
BAKER, Michael (U) Sep.
BEAL, David (F) Jan.
BELLSON, Louie (F) Jan. (cover), (A) July, (A) Nov.
BENANTE, Charlie (U) June
BERGMAN, Tal (U) March
BISSONETTE, Gregg (F) Apr. (cover), (A) Dec.
BLACK, Dave (P) Nov.
BLAIR, Michael (U) Aug.
BLAKEY, Art (IM) Feb.
BLAND, Michael (UC) July
BONO, Vito (U) Dec.
BRUBECK, Dan (P) March
BRUFORD, Bill (A) Oct.

C

CARR, Eric (A) June
CARTELLONE, Michael (UC) June
CHAMBERLAIN, Matt (F) May
COBHAM, Billy (A) Aug.
COLLINS, Phil (A) Sep.

COURY, Fred (F) Feb.
CRISS, Peter (A) July

D

D'ANGELO, Greg (F) May [author: RP]
DeGANON, Clint (UC) Dec.
DENSMORE, John (U) Jan.
DERGE, David (U) Apr.
DEROSIER, Michael (U) Feb.
DeVITTO, Liberty (A) May, (A) Nov.
DITMAS, Bruce (U) Aug.
DRUMMOND, Billy (F) ("New York Jazz Drummers Round Table") Sep.

E

E., Shiela (F) July (cover)
ERSKINE, Peter (U) March

F

FONTANA, D.J. (U) July
FRESE, Josh (U) May
FRESH CHEESE AND CHEESE (U) March

G

GANNAWAY, Ron (U) May
GARIBALDI, David (F) Feb. (cover) [author: RJ]
GASKILL, Jerry (UC) Feb.
GAVIN, Jack (A) March
GAY, Dick (U) May
GORMAN, Steve (U) Feb.
GOTTLIEB, Danny (U) May
GRUBER, Freddie (U) Sep.

H

HAYNES, Roy (F) May (cover)
HERNANDEZ, John "Vatos" (F) Sep.
HERRERA, R.J. (F) ("Speed Metal Mixed Bag") Dec.
HOLMES, Ben (U) Nov.

HURLEY, George (U) Dec.
HUSBAND, Gary (F) June (covers), (A) Jan.

JACKSON, Ronald Shannon, (U) July, (A) May
JAIMOE (Johanson) (F) March
JOHNSON, Kenney Dale (U) Aug.
JONES, Kenney (U) Aug.

K

KAHN, Tiny (F) Apr.
KATCHE, Manu (F) Aug. (cover)
KELTNER, Jim (F) Dec. (cover)
KEMPER, David (U) July
KENNEDY, William (F) Nov. (cover)
KINNEY, Sean (U) May
KIRKPATRICK, Ted (U) Jan.
KNUDTSON, Gordy (P) May
KOHLMAN, Louis F., (IH) March

L

LARKIN, Shannon (F) ("Speed Metal Mixed Bag") Dec.
LEIM, Paul (A) Jan.
LEWIS, Victor (F) ("New York Jazz Drummers Round Table") Sep.
LOMBARDO, Dave (F) July

M

MANCINELLI, Christopher (U) Nov.
MANN, Ed (A) Oct.
MARSHALL, Bill (U) Nov.
MARY, Ken (U) March
MAZUR, George (U) Dec.
McBRAIN, Nicko (A) July
MELVIN, Brian (U) Aug.
MENZA, Nick (U) June
MOFFETT, Jonathan (F) March (cover)

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MORRIS, Chuck (F) Aug.
MUHAMMAD, Idris (P) Aug.

N

NASH, Lewis (F) ("New York Jazz Drummers Round Table") Sep.
NEWMARK, Andy (A) March
"New York Jazz Drummers Round Table" (Drummond, Lewis, Nash, Nussbaum, Peterson, Smith, Washington, Watts) (F) Sep.
NUSSBAUM, Adam (F) ("New York Jazz Drummers Round Table") Sep.

O

ORNELAS, Willie (U) Apr.

P

PALMER, Carl (U) Jan., (A) Nov.
PARKER, Chris (A) Sep.
PAUL, Vinnie (F) ("Speed Metal Mixed Bag") Dec.
PEART, Neil (A) Dec.
PERKINS, Stephen (UC) June
PETERS, Dan (U) Sep.
PETERSON, Ralph (F) Feb., (F) ("New York Jazz Drummers Round Table") Sep.
PETRUCCI, Roxy (F) March
PHILLIPS, Simon (A) Apr.
PHIPPS, Jim (U) Aug.
POWELL, Shannon (U) Nov.
PROUT, Nancy Given (U) Feb.

R

RAGER, Chad (U) June
RAREBELL, Herman (U) March
RATH, David (U) Apr.
RICH, Buddy (FP) Apr., (FP) May
ROADY, Tom (U) July
ROCK, Bobby (F) Nov.
ROCKENFIELD, Scott (U) Feb.

S

SAMUELS, Dave (U) Nov.
SANDOVAL, Gonzo (U) Aug.
SANTOS, Jackie (U) Jan.
SAPUTO, Tony (IH) July

SCHELLEN, Jay (U) Apr.
SCHULMAN, Mark (U) Sep.
SMITH, Marvin "Smitty", (F) ("New York Jazz Drummers Round Table") Sep.
SORUM, Matt (F) June
"Speed Metal Mixed Bag" (Hererra, Larkin, Paul, Tempesta) (F) Dec.
STEWART, Bill (UC) Sep.
STURMER, Andy (U) May

T

TANA, Akira (F) Nov.
TEMPESTA, John (F) ("Speed Metal Mixed Bag") Dec.
THOMPSON, Paul (U) March
TORPEY, Pat (A) Aug.
TORRES, Tico (U) Nov.
TRAMS, Scott (U) Apr.

V

VINX, (U) Sep.

W

WACKERMAN, Chad (A) June
WACHOLZ, Steve "Doc" (A) Feb.
WARD, Billy (U) Nov.
WASHINGTON, Kenny (F) June, (F) ("New York Jazz Drummers Round Table") Sep.
WATTS, Charlie (U) Dec.
WATTS, Jeff, (F) ("New York Jazz Drummers Round Table") Sep.
WECKL, Dave (A) Feb.
WEINBERG, Max (A) Apr.
WHITE, Alan (U) Aug.
WHITE, Steve (U) July
WHITTEN, Chris (U) Sep.
WILSON, B.J. (Barry) (IH) March
WRIGHT, Simon (U) Apr.

XYZ

ZEKAVICA, Milan (U) Dec.

INDUSTRY PERSONALITY REFERENCELIST

This list contains names of individuals known primarily as technicians, teachers, or manufacturers.

CUNLIFFE, Tommy (IH) June
DOUGHTY, Tony (P) Jan.
"Drum Techs" (F) Apr. (Jeff Chonis, Paul Jamieson, Brad Marsh, Jeff Ocheltree)
GATZEN, Bob (F) June
SPAGNARDI, Leo (IH) Jan.
VOELKER, Greg (PCU) Feb.

MISCELLANEOUS FEATURES

Equipment Features

"Product Reference Chart"—Oct. (Buyer's Guide)

Historical Features

"MD's Festival Weekend '90"—Feb.
"MD 1991 Index Update"—Dec.
"MD's 15th Anniversary Scrapbook"—Jan.
"On The State Of The Industry"—Oct.

Instructional Features

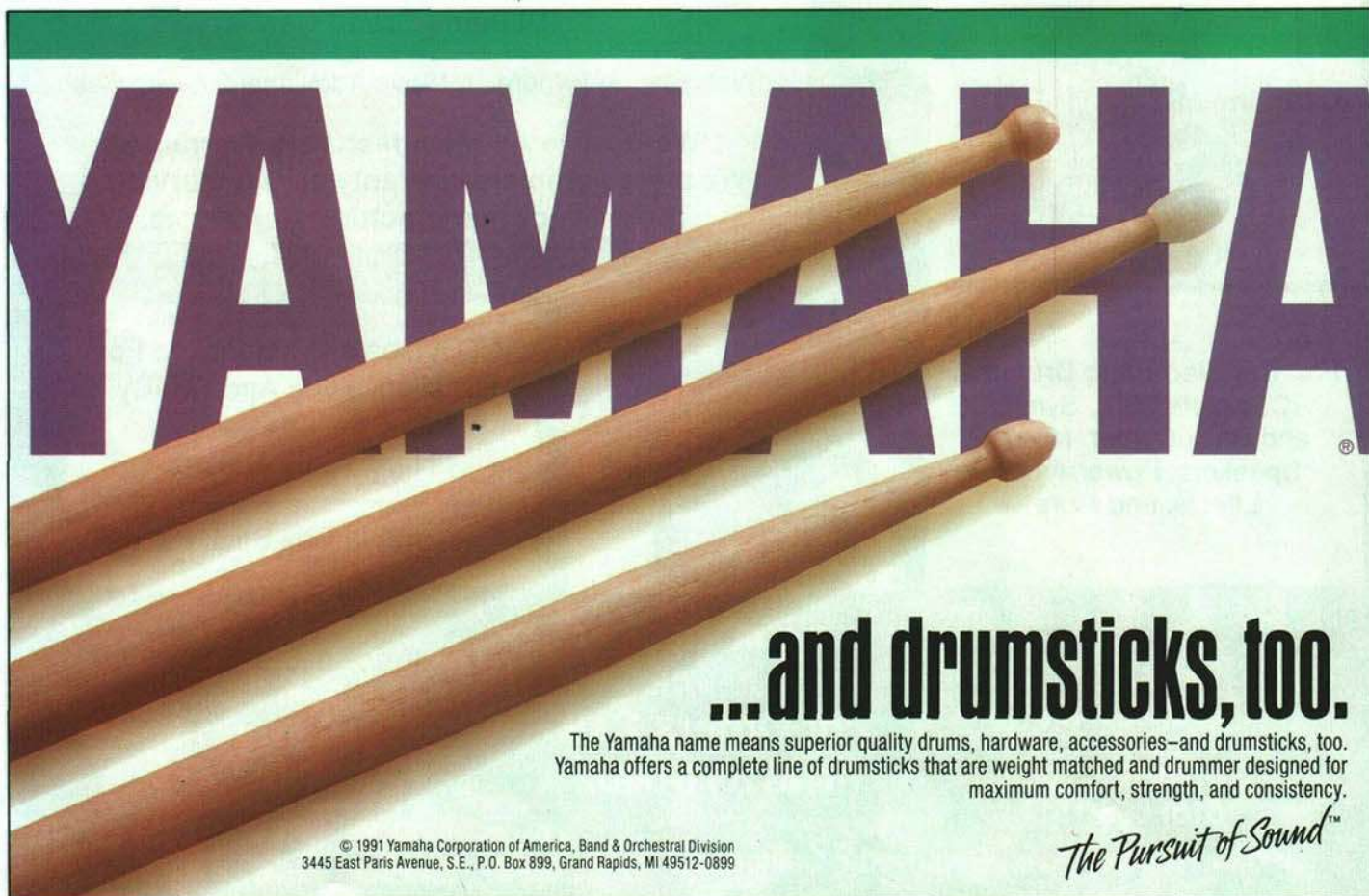
"Buying Drums"—Oct.
"Equipment Theft: Before And After"—Sep.
"Tuning Up With The Pros: Part 1"—July
"Tuning Up With The Pros: Part 2"—Aug.

Manufacturer/"Inside..." Features

"Inside Corder"—March
"Inside Tama"—Nov.
"Manufacturers Directory"—Oct.

Schools/Education Features

"Drums In The Military — The Armed Forces School Of Music"—May



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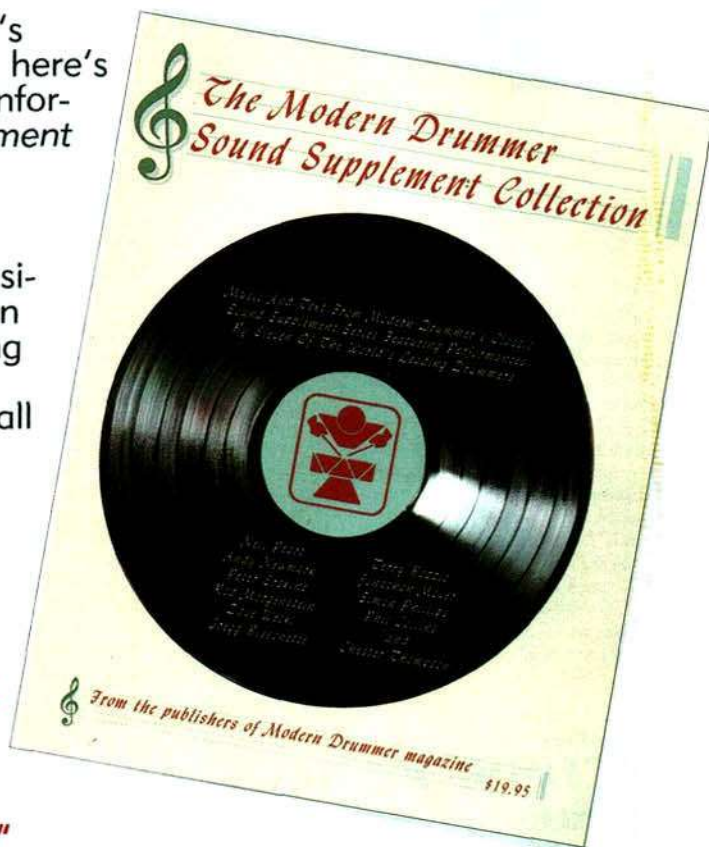
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"Guide For The College-Bound Drummer"—Dec.

Readers Poll Results

1991 Readers Poll—July

Sound Supplements

"Afro-Cuban Sound Supplement"—Aug.

COLUMNS

A Different View

Mattingly, Rick, "Chick Corea"—March.

"Pat Metheny"—Dec.

Seligman, Adam W., "John Scofield"—Feb.

Around The World

Fairclough, Peter, "Basle Drumming"—Jan.

Basics

Cohen, Peter I., "Getting Serious About Timekeeping"—Sep.

Club Scene

Van Horn, Rick, "A New Club Scene"—May.

"Where Have All The Clubbers Gone?"—June.

"Don't Pay To Play"—Sep.

Concepts

Burns, Roy, "Playing Time"—Jan.,

"There Are No Shortcuts"—Feb.,

"Fear And The Recording Studio"—March,

"Attitudes"—Apr.,

"Endorsements"—May,

"Why Is The Music Business So Tough?"—June,

"Being Serious"—July,

"Following A Heavyweight"—Aug.,

"Mistakes"—Sep.,

"Confidence Vs. Arrogance"—Nov.,

"Politics And Music"—Dec.

Critique

(Reviews alphabetized by artist or author, not by reviewer)

Acuna, Alex, *Alex Acuna & The Unknowns*

(recording)—Feb.

akLaff, Pheeroan, *Sonogram* (recording)—Nov.

Alpert, Brian, and Dave Palamar, *4's: The Complete Guide To Learning Syncopation* (book)—Nov.

Anderson, Ray, *Wishbone* (recording)—Dec.

Baker, Ginger, *Middle Passage* (recording)—Jan.

Balafon Marimba Ensemble, *Balafon Marimba Ensemble* (recording)—Apr.

Barnard, Jim, *Jim's Rock Collection* (book)—March

Bergamo, John, *The Art & Joy Of Hand Drumming* (video)—Jan.

Bocle Brothers, *Going Places* (recording)—June

Bonham, Jason, *Jason Bonham* (video)—Apr.

Brady, David, *Bag Of Tricks* (book)—March

Brecker, Michael, *Now You See It... (Now You Don't)* (recording)—March

Burns, Roy, and Joey Fariss, *New Orleans Drumming—Second Line And Funk Rhythms* (book)—Sep.

Camilo, Michel, *On The Other Hand* (recording)—Feb.

Castronovo, Deen, *High Performance Drumming* (video)—Aug.

Chester, Gary, and Chris Adams, *The New Breed II* (book)—Jan.

Coleman, Steve, *Black Science* (recording)—Dec.

Cox, Ken, *Advanced Stick Aerobics Applied To The Drumset* (book w/optional cassette)—Aug.

Da Fonseca, Duduka, and Bob Weiner, *Brazilian Rhythms For Drumset*—Nov.

DeJohnette, Jack, *Parallel Realities* (recording)—Jan.

Dream Boat, *Manhattan Projects* (recording)—Jan.

Ferber, Morty, *All The Way To Sendai*

(recording)—March

Forbidden, *Twisted Into Form* (recording)—Jan.

Formanek, Michael, *Wide Open Spaces* (recording)—Apr.

Gadd, Steve, and Bobby Cleall, *Steve Gadd Up Close* (book and cassette)—June

Garbarek, Jan (Group), *I Took Up The Runes* (recording)—Apr.

Glennie, Evelyn, *Good Vibrations - My Autobiography* (book)—Apr.

Glennie, Evelyn, *Rhythm Song* (recording)—Apr.

Goines, Lincoln, and Robby Ameen, *Funkifying The Clave: Afro-Cuban Grooves For Bass And Drums* (book and cassette)—Feb.

Goodrick, Mick, *Biorhythms* (recording)—Sep.

Gratton, Rick, *Rick's Licks, Volumes 1, 2, and 3* (book w/optional cassette)—Aug.

Holcomb, Robin, *Robin Holcomb* (recording)—June

Houghton, Steve, and Tom Warrington, *Essential Styles For The Drummer And Bassist* (book and CD)—March

Hurley, Marty, *Phantom Phrenzy* (book)—Dec.

Jane's Addiction, *Ritual de lo Habitual* (recording)—March

Jones, Casey, *The Chi-Town Boogie Man*

(recording)—March

Kamikaze Ground Crew, *The Scenic Route*

(recording)—June

Karlson, Stefan, *Room 292* (recording)—Nov.

Kasuma Sari, *Gamelan Batel Wayang Ramayana* (recording)—Aug.

King's X, *Faith Hope Love* (recording)—June

Korall, Burt, *Drummin' Men: The Heartbeat Of Jazz, The Swing Years* (book)—Feb.

Last Crack, *Burning Time* (recording)—Dec.

Latham, Rick, *Contemporary Drumset Techniques* (book w/optional cassettes)—Aug.

Led Zeppelin, *The Led Zeppelin Collection* (recording)—June

London, Larrie, *A Day With: Larrie London* (video)—Dec.

Magadini, Pete, *Bones Blues* (recording)—March

Malabe, Frank, and Bob Weiner, *Afro-Cuban Rhythms For Drumset* (book and cassette)—Feb.

Mann, Ed, *Perfect World* (recording)—March

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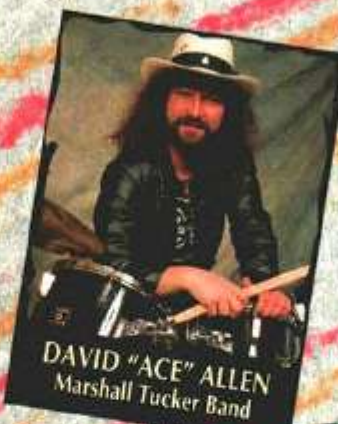
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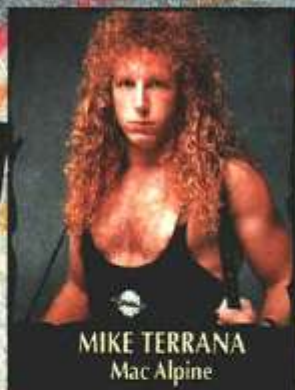
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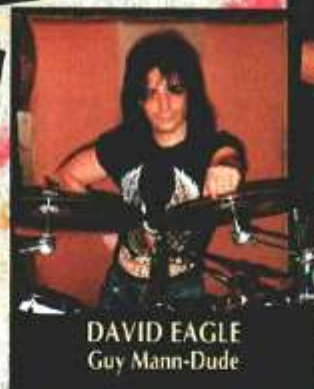
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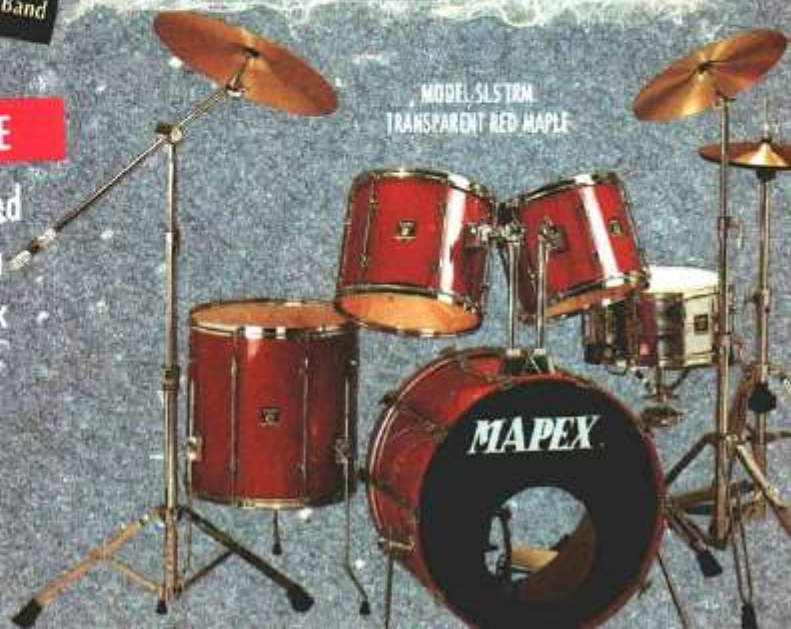
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Marcelli, Andrea, *Silent Will* (recording)—Nov.
 Martucci, Tony, *Earth Tones* (recording)—Sep.
 Meeting, The, *The Meeting* (recording)—Apr.
 Miller, Mulgrew, *From Day To Day* (recording)—Feb.
 Mind Funk, *Mind Funk* (recording)—Sep.
 Moore, Ralph, *Furthermore* (recording)—Feb.
 Morales, Richie, *Hitting The Groove* (video)—Feb.
 Morton, James, *You Can Teach Yourself Drums* (book)—Sep.
 Motian, Paul, *On Broadway* (recording)—Jan., *Bill Evans* (recording)—Sep.
 O'Gorman, Peter, *Drum Sessions, Book 1* (book)—Jan.
 Perry, Doane, *Creative Listening* (video)—Nov.
 Peterson, Ralph, *Presents The Fo'tet* (recording)—June
 P-Funk All Stars, *Live At The Beverly Theater* (recording)—Nov.
 Piazza, Rod, & The Mighty Flyers, *Blues In The Dark* (recording)—Aug.
 Porcaro, Joe, *On Drums* (video)—Sep.
 Psychotic Waltz, *A Social Grace* (recording)—Aug.
 Richards, Emil, *Studio Techniques* (book)—Nov.
 Rothman, Joel, *Hardest Drum Book Ever Written* (book)—Apr.
 Rothman, Joel, *Rock & Rolls Featuring The Inside Story* (book)—Apr.
 Samulnori, *Record Of Changes* (recording)—Aug.
 Santorsola, Richard, *Combinations* (book)—March
 Scatterbrain, *Here Comes Trouble* (recording)—Feb.
 Shaughnessy, Ed, *Jazz In The Pocket* (recording)—Dec.
 Shehan, Steve, *Arrows* (recording)—June
 Smashing Pumpkins, *gish* (recording)—Nov.
 Stockwell, J.E., *How To Build A Really Neat Drum Platform For About \$100* (book)—Feb.
 Stroffolino, Donald P., *Rudimental Extensions* (book)—March
 Submedia, *Submedia* (recording)—Sep.
 Tana Reid, *Yours And Mine* (recording)—Aug.
 Uotila, Jukka, *Jukka's Uotila Band Live* (recording)—Jan.
 Various Artists (A. Acuna, L. Bellson, V. Firth, S. Gadd, H. Mason, and D. Samuels), *Time Groove* (video)—June

Various Artists (including M. Ditcham, P. Gould, G. Husband, M. Mondesir, G. Wallis, and S. White on drums and percussion), *A Certain Kind Of Freedom* (recording)—Aug.
 Various Artists (including A. Jackson, H. Grimes, and B. Cunningham on drums), *The Complete Stax/Volt Singles 1959-1968* (recording)—Nov.
 Various Artists, *Illuminations* (Axiom Collection) (recording)—Dec.
 Watson, Bobby, & Horizon, *Post-Motown Bop* (recording)—Aug.
 Wesley, Fred, *New Friends* (recording)
 Wilkins, Jack, *Alien Army* (recording)—Sep.

Drum Soloist

(Alphabetized by artist, not transcriber)

Haynes, Roy, "If I Should Lose You"—May
 Kennedy, William, "Downtown"—Nov.
 Rosenblatt, Joel, "On Fire"—Jan.

Electronic Insights

Watson, Richard, "Taking The Plunge Into Electronics"—July

Encore

Santelli, Robert, "Dino Danelli: Groovin'"—Feb.,
 "Bill Bruford: Close To The Edge"—May,
 "Sam Lay: The Paul Butterfield Blues Band"—July,
 "Billy Cobham: Birds Of Fire"—Dec.

From The Past

Falzerano, Chuck, "Billy Gladstone: Pioneering The Tools Of The Trade"—Nov.
 Rich, Cathy, "Remembering Buddy: Part 1"—Apr.,
 "Remembering Buddy: Part 2"—May

Head Talk

Scheuerell, Casey, "Paradiddle Warm-Up"—Feb.,
 "Acceleration Warm-Up"—May,
 "Inverted Paradiddle Warm-Up"—July

Health And Science

Alpert, Brian, "The Problem Of Addiction"—Feb.
 Montgomery, Garry, "Preventing Back Problems"—June

In The Studio

Hadjopoulos, Sue, "Creating A Percussion Arrangement"—Nov.

Jazz Drummers' Workshop

Butler, Brian, "Dave Weckl: Style And Analysis"—Nov.
 Campbell, Tommy, "Endurance Exercises"—June
 Clark, Mike, "Developing A Sound"—Aug.
 Eldridge, Sharon, "Easy Steps To Independence: Part 1"—Feb.,
 "Easy Steps To Independence: Part 2"—March,
 "Easy Steps To Independence: Part 3"—Apr.
 Froese, Steve, "Truth On Tape"—Aug.
 Nicholls, Geoff, "On Posture"—Aug.
 Miller, William F., "The Same 'Ol Beat"—Aug.

Latin Symposium

Silverman, Chuck, "Practical Applications Of The Mozambique Rhythm"—Sep.,
 "Practical Applications Of The Mozambique Rhythm: Part 2"—Nov.

Master Class

Cirone, Anthony J., "Portraits In Rhythm: Etude #24"—March,
 "Portraits In Rhythm: Etude #25"—Dec.


In Memoriam

MD Editors, "Gone But Not Forgotten" (photo tribute)—Jan.
 Mattingly, Rick, "Art Blakey"—Feb.

Photo Gallery

(Alphabetized by artist; photographer's name follows)

Appice, Carmine (Alex Solca)—May
 Cobham, Billy (Joost Leijen)—Feb.



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Cyrille, Andrew (Joost Leijen)—June
 Fish (Michael Jachles)—Sep.
 Lee, Tommy (Ebet Roberts)—March
 Palmer, Carl (Ebet Roberts)—Aug.
 Richards, Emil (Jaeger Kotos)—July
 Riley, Ben (Joost Leijen)—Apr.
 Rock, Bobby (Mark Weiss)—Dec.

Rock Charts

(Alphabetized by artist, not by transcriber)

Aronoff, Kenny, "Authority Song"—Apr.
 DeVitto, Liberty, "I Go To Extremes"—Dec.

Rock 'N' Jazz Clinic

Garibaldi, David, "Developing The 'Two Sound Level' Concept"—Feb.,
 "Groove Study #50: Applying Two Hi-Hats"—May,
 "Permutation Study #20"—Aug.,
 "In The Pocket"—Nov.

Morgenstein, Rod, "Filling In The Holes On The Hi Hat: Part 1"—Jan.,
 "Filling In The Holes On The Hi-Hat: Part 2"—March,
 "Filling In The Holes On The Hi-Hat: Part 3"—June,
 "Filling In The Holes On The Hi-Hat: Part 4"—Sep.,
 "Accentuating The Less Obvious Parts Of The Measure: Part 1"—Dec.

Xepoleas, John, "Funky Stickings"—July

Rock Perspectives

Aronoff, Kenny, "Hitting Hard: Part 2"—Jan.,
 "Kenny's Shuffles"—Aug.,
 D'Angelo, Greg, "Double Bass Fills: Try This!"—Apr.

Shop Talk

Ingberman, Ned, "What Makes A Drum Collectible?"—Apr.

Show Drummers' Seminar

Briggs, Michael L., "Road Warriors"—Jan.
 Oldakowski, Tom, "Subbing A Show: Part 1"—June,

"Subbing A Show: Part 2"—July,
 "Subbing A Show: Part 3"—Aug.

South Of The Border

Van Schaik, Tom, "Variations On The Songo"—Apr.

Strictly Technique

Morello, Joe, "Rhythmic Rudimental Progressions: Part 8: Six-Stroke Rolls"—Jan.,
 "More Variations On Stick Control: Part 1"—Feb.,
 "More Variations On Stick Control: Part 2"—March,
 "More Variations On Stick Control: Part 3"—May,
 "Developing The Left Hand"—June,
 "The Full Stroke"—July,
 "Developing The Paradiddle With Progressive Accents"—Aug.,
 "Developing The Paradiddle With Progressive Accents: Part 2"—Nov.,
 "Developing The Paradiddle With Progressive Accents: Part 3"—Dec.

Taking Care Of Business

Dimmel, Doug, "Making It"—Nov.

Teachers' Forum

Thompson, Woody, "Concepts For Teachers"—May

The Jobbing Drummer

Golay, Michael K, "Fast Set-Ups And Break-Downs"—July
 Zack, Carl, "Getting Back On The Scene"—Dec.

Tracking

Richards, Emil, "Practice: How Long Must You Continue?"—Aug.

DCI Reports

Vogel, Lauren, "1990 DCI Championship Results"—Jan.

NAMM Show Reports

MD Editors, "Highlights of NAMM '91" (NN)—
 May (photo-essay)

PASIC Reports

MD Editors, "PASIC '90 Highlights" (IH)—Apr.
 (photo-essay)

Product Review/ Information Columns

(Listed alphabetically by manufacturer or product name)

Acupad Electronic Trigger Pads (ER)—Aug.
 ADM (Australian Drum Manufacturers) Drums (NN)—Dec.
 Aquarian *Kick Pad* (NN)—Sep.
 Audio-Technica *Pro 25* and *Pro 8* Microphones (NN)—Apr.,
ATM25, ATM35, ATM4051, and AATM73a microphones (ER)—Aug.
 Axis and Axis-E Pedals (PCU)—Feb.
 Biscayne Student Drumkits (NN)—Jan.
 Bison Custom Symphonic Snare Drum (PCU)—Sep.
 Calato Mfg. Updated Logo (NN)—Nov.
 Cannon Percussion 20-Strand Wire Snares (NN)—July
 Cappella Drumsticks (PCU)—Apr.,
Tico Torres Signature Stick (NN)—July,
Patriot and Elite 9000 Marching Sticks (NN)—Sep.
 Colorlife Drum Hardware Coloring Service (NN)—Apr.
 Clip-On Accessories (PCU)—Aug.
 ddrum *Padstation and Sound Poes* (NN)—Apr.,
Performer (NN)—June
 Deen Costronovo — *High Performance Drumming* (video) (NN)—June
 Drum Workshop 5000A and 5002A *Accelerator* Single and Double Bass Drum Pedals, and *FinishPly* Drum Covering (NN)—Apr.,
DW 909 Cymbal Stacker (NN)—June,
10 + 6 Maple Snares (NN)—Nov.
 Drumslinger *Quick Stick and Bass Drum Pack* (NN)—June
 E-mu Systems *Procussion* (ER)—Nov.
 Ensoniq EPS And Sound Library (ER)—Jan.,
EPS-16 Digital Workstation (NN)—July,

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Living Magic, the second CMP release by percussionist Trilok Gurtu, dynamically fuses ethnic rhythms and jazz improvisation. Multi-percussionist Nana Vasconcelos and saxophonist Jan Garbarek are featured.

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EPS-16 Library Additions (NN)—Nov.
Essential Styles For The Drummer And Bassist
 (book/CD package) (NN)—Jan.
Evans EQ-3 Bass Drum Head System (NN)—June
EZ Practice Pad (NN)—Nov.
Geddit? Drum-wear (PCU)—March
Gibraltar Extended Height Throne, Road Series Rack
Clamps, and Cymbal Tilter 360 (NN)—Aug.,
 Conga Stands (NN)—Dec.
GMS Grand Master Series Drumkit (PCU)—Dec.
Gon-Bops Gongas (NN)—June, (PCU)—Dec.
Grover Pro Percussion WB-1 Woodblock, T2/SB
Tambourine, and Ay 303
Triangle Beaters (NN)—July
Impact Double Pedal Bags and Deluxe Cymbal Bags
 (NN)—Sep.,
Cymbal Pockets, Mallet Selection Guide,
and expanded bag lines (NN)—Nov.
Kaman Road Series Rack Systems (NN)—Dec.
Kawai AD-5 Percussion Synthesizer (ER)—May
KAT Pro Kit drumKAT, Pro Kit KITI, Club Date,
Cluster, and Studio electronic pad kits, kicKAT
bass drum trigger, and midi K.1. T.I. Pro
and drumKAT'em (NN)—June,
kicKAT (ER)—Sep.
Kick-Stop (PCU)—May
LA Caseworks Stick Bags (NN)—July
LP Trap Table (NN)—Apr.,
Ridge Rider Cowbell (PCU)—June
Ludwig Black Beauty and Hand-Hammered Bronze
Piccolo Snares, Rocker II Outfits with Power
Toms, and Challenger Vector Marching Snare
 (NN)—Jan.,
LR-2426 Rocker Kit (PCU)—Feb.,
Black Beauty Piccolo Snare Drum (PCU)—March,
Power Piccolo (NN)—June, (PCU)—Aug.,
Educational Pack (NN)—Sep.,
L-398 Stick And Mallet Bag (NN)—Nov.
Mapex Orion Custom Drumkit (PCU)—Jan.,
Mars Series Upgrades (NN)—July
Meinl New Raker Cymbals (NN)—Nov.

Mic-Eze Miking Clamps (PCU)—May
Mike Balter Marching Mallets (NN)—Jan.
Night Tracer Drumsticks (PCU)—May
No-Slip Drumstik High-Friction Product (NN)—Dec.
Noble & Cooley HP Snare Drums (NN)—Apr.,
 (PCU)—July
Oberheim Drummer Interactive Drum Pattern
Sequencer (NN)—Nov.
Octagon Drum Gloves (NN)—Sep.
Overby OVB-WOO Flutter Bar (NN)—Sep.
Patterson Custom Cable Snares (PCU)—Dec.
fearedH-880 Hi-Hat Stand (PCU)—Jan.,
Prestige Studio Drumkit (PCU), *Soprano Snare*
Drum and Export SX Drumkits (NN)—Apr.,
CZX Studio and Prestige Session Elite Drumkits,
Om Percussion, and Pearl News (NN)—Sep.,
Soprano and Soprano EFX Snare Drums
 (PCU)—Dec.
 "Play It Straight" T-Shirts (NN)—Jan.
Premier Upgraded APK Drumkits (NN)—Jan.,
Premier/Voelker Rack (PCU)—Feb.,
Tendura Marching Drumheads (NN)—Nov.
Pro-Mark Bobby Rock Model Drumsticks (PCU)—Apr.,
 "Magnificent Seven" (Autograph Series)
Drumsticks (PCU)—Aug.,
7/7 Model Drumstick and Rattler (NN)—Dec.
PureCussion Bicycle-Seat Throne and DSS 4006 Rack
System (NN)—Apr.,
12" Shell-less Snare Drum, Rimbali, Traditional
Throne Seat, and Double Drop Clutch (NN)—Sep.
Pure Tone Bottom Line Resonance Eliminator
 (NN)—March
Quick Bag (PCU)—Apr.
Quick Draw Stick Holster (PCU)—May
Regal Tip (w/Noble & Cooley) Drumsticks (NN)—Apr.,
 (PCU) May,
Whiskers and Splitstix (PCU) May
Remo Legero Drumkit (PCU)—Jan.,
Ebony Super Falams and Ebony Clear Dot Falams
Drumheads and Falam Slam Bass Drum
Impact Pads (NN)—Jan.,

5 1/2 x 8 *Deep Piccolo* and 3 1/2 x 8 *Traditional*
Piccolo Snare Drums (NN)—July,
Powerstroke 3 Drumheads and Legato Marching
Drum series (NN)—Aug.
Rimshot New Stick Models (NN)—March
Roc-N-Soc Lunar Series Throne (PCU)—Nov.
Roland SPD-8 Total Percussion Pad (ER)—March,
Up And Running With The Boss DR-550
 (Guidebook) (NN)—March
Royce Conga Drums (PCU)—Aug.
Russian Dragon RD-2 (NN)—Jan.,
Russian Dragon (ER)—March,
Russian Dragon RD-T (NN)—July
Sabian B8 Pro Cymbals (PCU)—Feb.,
HH Thin Chinese, B8 Pro Rock, AA Classic Band,
and B8 Pro Marching Band Cymbals (NN)—Apr.,
HH EQ Hats and HH Power Bell Ride (NN)—July,
HH Power Bell Ride, HH EQ Hats, B8 Pro Rock
Models, B8 Pro China Splash, and HH Thin
Chinese (PCU)—Sep.
Sapphire Percussions Slim Line Designer Studio Drum
Pads (NN)—July, (PCU)—Sep.
Simmons Drum Huggers and SDS2000 (ER)—July,
Trixer II (NN)—Sep.
Slingerland Lite Drumkits (NN)—March,
Marching Percussion Instruments (NN)—Aug.,
Marching Percussion Carriers (NN)—Sep.
Slobeat Drummer Commemorative T-Shirts, and Bright
Sticks and Holz distribution (NN)—July
Soh Daiko Recording (on Lyrichord Discs) (NN)—July
Sonor Force 3000 Drumkit and Z 9392 Double Bass
Drum Pedal (NN)—Apr.,
Force 3000 Drumkit (PCU)—June,
Signature Series "Special Edition" drums, Force
3000 drums, AX-HAT, and Super Lock Tension
Locking Device (NN)—Nov.
Super Shine Cymbal Cleaner (PCU)—Apr.
Superstand Collapsible Music Stand (NN)—Aug.
Toca Cowbells and Mini-Conga Sets (NN)—Dec.
ToneRyte Bass Drum Dampener (PCU)—July
UDU Drums (Handmade, Claytone, and Hadgini)

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(PCU)—Feb.

Vater Timpani Mallets (PCU)—Jan.

Vic Firth Signature Mallets (PCU)—Sep.

Westone Hearing Protection Devices (PCU)—June

Wood-Whack Drumsticks (NN)—Dec.

XL Specialty Percussion improved *Black Max*

Pedal (NN)—July

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MBM-500 Jumbo Marching Bass Drum Mallet,

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Transparent Sound Projector (NN)—Apr., *RY30*

Rhythm Synthesizer (NN)—June, *Custom Grand*,

Cadenza, and *Recitalist* Marimbas, *Gold Tour* and

Silver Studio Vibraphones, *Field Master* Marching

Mallets, *RY30 Rhythm Synthesizer* and *DTS70*

Drum Trigger System (NN)—Aug., *Maple*

Custom Kit (PCU)—Nov.

Zap Drums (NN)—March

Zildjian 6A, Z4A, and *Super 5B* Drumsticks

(PCU)—March,

Pre-Aged K Cymbals (PCU)—June



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Drummers Present Memorabilia To Hard Rock Cafe



At a luncheon held at the Hard Rock Cafe in Los Angeles, Randy Castillo, Myron Grombacher, Carmine Appice, Terry Bozzio, and Vinnie Appice (left to right) presented the eatery with various items from their drumkits, including drum-heads, cymbals, and a snare drum. The items, which the artists signed at the presentation, will most likely be displayed at the Hard Rock Cafe and Hotel that are currently under construction in Las Vegas.

Slingerland Drumset Winners

HSS has announced the winners from their 1990-'91 Slingerland Sweepstakes. Winners David Ayala of San Antonio, Texas (Impact Percussion, San Antonio), Chuck Stanberry of Enka, North Carolina (Jack Clark's Drum Shop, Asheville, NC), Eric Mullan of Rock Falls, Illinois (Austin Music Center, Dekalb, IL), John Palmore of Reno, Nevada (Maytan Music Center, Reno), and Megan Starks of Freedom, California (Jansen Music, Watsonville, CA) each took home a Slingerland Spirit drumset.

Drum Rumble II

Long Island Drum Center hosted the second annual Drum Rumble at "Spit Rocks" on Long Island this past June 22. Entries were received from 375 drummers, who submitted drum solos three minutes in length. Entrants were nar-

rowed down to ten finalists, who performed that evening. Pearl, Zildjian, Regal Tip, and Evans co-sponsored the event, and 2,000 spectators came to watch and listen. First prize was won by Chuck Ferruggia of Brooklyn, New York; second was taken by Joe Kirsch of Hauppague, New York; and third was taken by Rob L'ano of Valley Stream, New York. Promoter Dennis Ricci of LIDC plans to continue the event next year.

Drum Headquarters Named Among Top US Music Retailers

Drum Headquarters, of St. Louis, Missouri, has been named to the first "Retail All-Star Team" in the July 1991 issue of *Music, Inc.*, a national trade magazine of the musical instrument industry. This recognition, bestowed upon only 21 music retailers in the country (and only one drum specialty shop), is the result of

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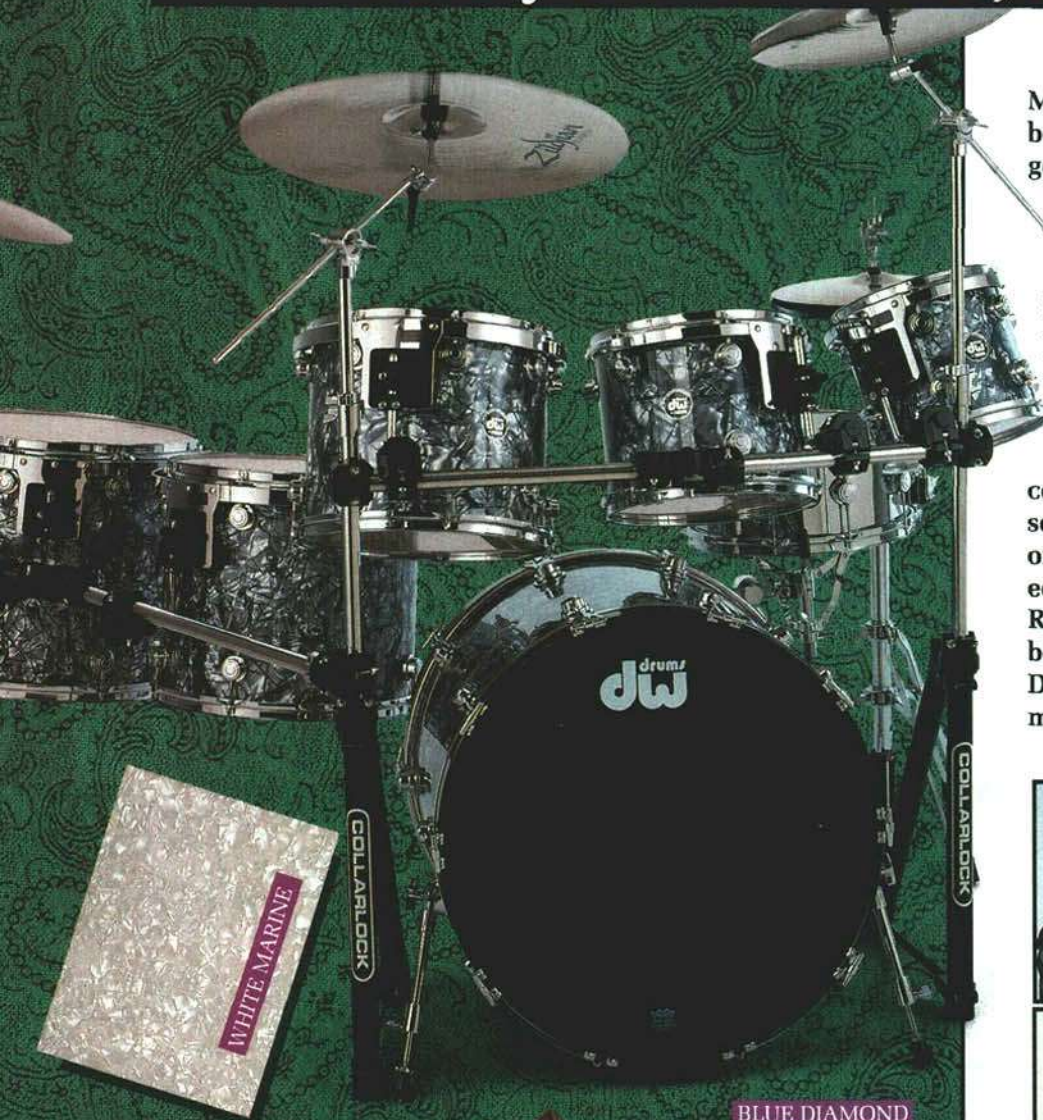
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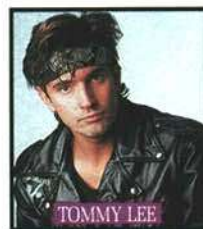
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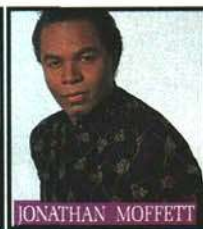


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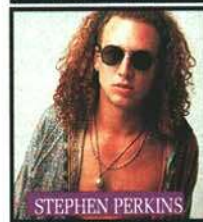
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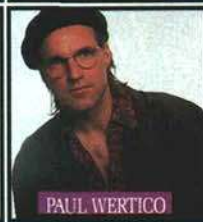
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a survey of musical instrument manufacturers and distributors conducted by the magazine staff. "All-Star" status was achieved based upon a combination of sales volume, product knowledge, customer service, and overall industry-wide reputation.

Endorser News

Recently added to Paiste's endorser list are **Leroy Clouden** with the B-52s and **Donald Fagen**, **Jerry Kroon**, **Niclas Siegvall** of the Electric Boys, **Mark Bell** of the Ramones, **David Huff** of Giant, **Chris Trujillo** with Richard Marx and Toto, **Ted Kirkpatrick** of Tourniquet, **Robert Kazenel** of Bootsauce, **Michael Bruno** with Yanni, **Vito Bono** of Kingofthehill, **Ellis Hall** with Tower of Power, and sessionist **Michael Spiro**.

K.C. Kasin of Aragon playing Royce drums.

Tito Puente is celebrating his twentieth year with LP.

Cliff Almond, **Adam Woods** of the

Fixx, **Matt Frenette**, **Chuck Morris**, **Ricky Fataar** with **Bonnie Raitt**, **Deen Castronovo**, **Philthy Animal Taylor** of **Motorhead**, **Teri Cote** with **Anita Sarawak**, and **Scott Klein** with **Engelbert Humperdinck** are all using **Vic Firth** sticks. (Klein is also endorsing **Zildjian** cymbals and **Gibraltar** racks.)

Vibist **Charlie Shoemake** and percussion composer and arranger **Michael Boo** are using **Mike Balter Mallets**.

The Blue Knights Drum & Bugle Corps of **Denver, Colorado** using **Premier** drums, **timpani**, and **mallet** instruments for their upcoming season.

Drum Technicians Paul Davies (Jonathan Moffet), **Michael Jache** (Michael Cartellone), and **Alan Pancratz** (Mick Brown) are all using **Trick** cleaners and polishes.

New endorsers of **Danmar Products** include **William Calhoun**, **Tony Braunagel**, **Deen Castronovo**, **Russ McKinnon** of **Tower of Power**, **Mark Geary** of **Dangerous Toys**, **Nick Menza** of **Megadeth**, **Kevin Quigly** of

Testament, **Eric Singer**, **Jeff Martin** of **Badlands**, **Mark Cavarzan** of **Brighton Rock**, and **Charlie Benante**.

Falicon Designs drum racks are being used by **Greg D'Angelo** and by **Steve Wacholz** of **Savatage**.

Mike Baird has joined **Sabian's** clinic program.

Yves Gerard of the **Larry Mitchell Band** playing **Tama** drums.

Zildjian Inducted Into Massachusetts Honor Roll

The **Avedis Zildjian Company** was recently inducted into the **Massachusetts Honor Roll of Innovation and Discovery**. Zildjian was honored for its development of modern musical cymbals and for its contribution to the growth of the global musical instrument market.



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New From Kaman

Kaman Music Corporation has announced its new line of Toca professional cowbells. *Traditional Series* bells are chrome-plated, and come in five sizes with a heavy-duty mount. A bongo bell without a mount for hand playing is also available.

Contemporary Series bells come in five sizes and are specifically designed for the needs of the drumset player. They are designed to be mounted and are made with Toca's "tone dampening" process, which is a white gloss powder-coated lacquer.

Toca's *Fiberglass Miniature Conga* sets come in 8" and 9" diameters and are made from carefully molded fiberglass, reinforced for maximum strength and sound projection. Toca *Miniature Congas* are proportional, in all measurements, to full size congas. According to Toca, this gives each drum a full tonal range that is not possible with standard mini congas. The



congas also come with natural skin heads, heavy-duty chrome-plated counter hoops, and a heavy-duty double-braced adjustable stand, and they're available in three gloss colors: white, red, and black.

Kaman has also introduced Gibraltar's new *Professional Single Conga Stands*, which are available in three sizes and designed to fit all makes of congas ranging in size from 10" to 13". Each stand is fully adjustable and comes stock with three heavy-duty locking casters. Stands can be clamped to each other using a Gibraltar clamp, making a double, triple, or quad setup.

Finally, Kaman has introduced the new *Gibraltar Road Series* line of rack systems. *Road Series* systems come in five configurations, from a basic over-the-bass-drum rack to a double bass system utilizing two curved Upfront bars and straight side extensions. All of the new *Road Series* racks employ Gibraltar's new T-leg design and *Road Series* clamps, which include hinged memory locks, stackable right-angle clamps, and adjustable angle clamps. **Kaman Music Corporation**, P.O. Box 507, Bloomfield, CT 06002, tel: (203) 243-7941, fax: (203) 243-7102.

Pro-Mark 717 Stick And Rattler

Pro-Mark has recently introduced its 717 hickory drumstick, which, the company states, is like a long 5A with a small, capsule-shaped tip like that on their 737 sticks. The diameter is 9/16" (14mm), the

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length is 16 1/8" (409mm), and the stick is available in wood tip only.

Pro-Mark has also reintroduced its *Rattler*, which, when attached to any cymbal, produces a sizzle-like sound while preserving the clarity and distinctive ping sound of the stick on the cymbal. Unlike installing rivets, which are permanent, the *Rattler* can be quickly removed when the sizzle sound is not desired. The *Rattler* is made to fit a 22" cymbal, but can easily be shortened to fit smaller cymbals. **Pro-Mark Corporation, 10707 Craighead Drive, Houston, TX 77025-5899, tel: (713) 666-2525, fax: (713) 669-8000.**

Wood Whack Multi-Tone Sticks

WoodWhack sticks are made of seven 1/4" dowels fitted into a plastic handle. A secure plastic piece can be moved up or down the sticks to create a variety of different sounds, from those of a heavy brush



to a hard-hitting stick to a mallet. The sticks are currently available at retail stores in the northeastern United States. **Wood Whack, P.O. Box 443, East Meadow, NY 11554, (718) 256-2268.**

ADM Block-Shell Drums

Australian Drum Manufacturers (ADM) have introduced their line of Block-Shell snare drums and kits. The drums are made from solid blocks of Australian hardwoods, glued together similar to the way congas are made. The drums also feature solid brass lugs attached to the drum via two small contact points.

A full range of snare drum sizes is offered, including 10", 12", and 14" models in a variety of depths. Tom-toms and bass

drums are also available in many sizes, and custom orders are welcome. The drums can be finished in a variety of lacquer finishes from satin (oil) to "Pearlescent" and metallic. Shells are available without hardware and can be ordered directly from the maker or from any ADM dealer. **ADM USA, c/o Michael Briggs (713) 495-5699. ADM, 7 Macquarie Ave., Padbury, 6025—West Australia, tel & fax: 61 9 401 2849.**

No-Slip Drumstick

No-Slip Drumstick, from Dexu Research, Inc., is a rub-on product said to help drummers keep a grip on sticks under demanding situations. According to the makers, unlike conventional stick wrap tapes, *No-Slip* will not affect the balance of sticks. One package contains enough *No-Slip* for hundreds of applications.

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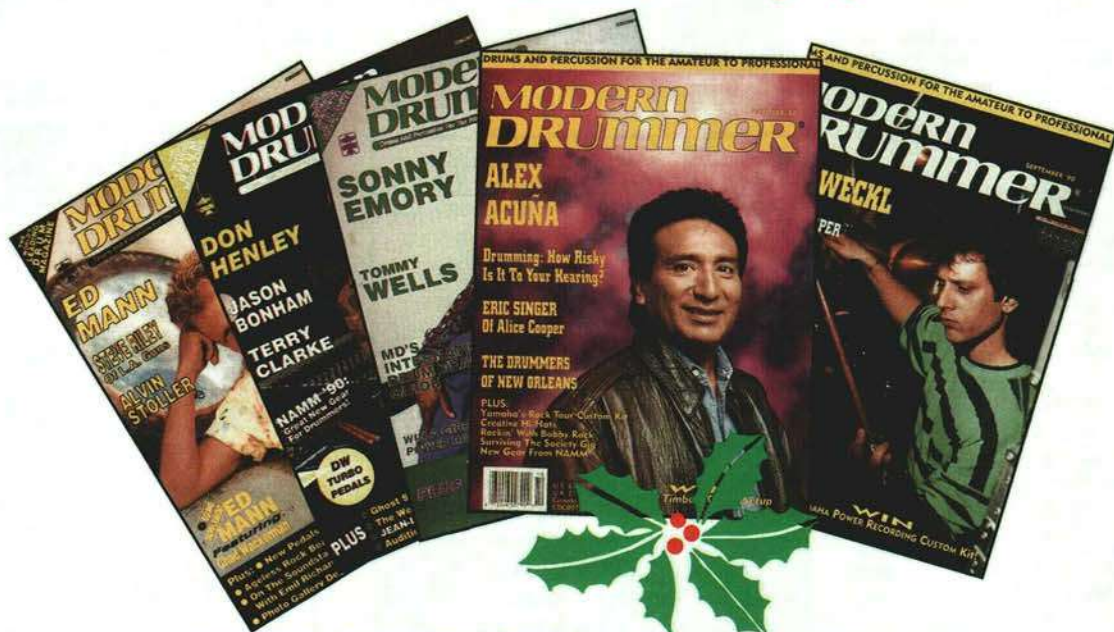
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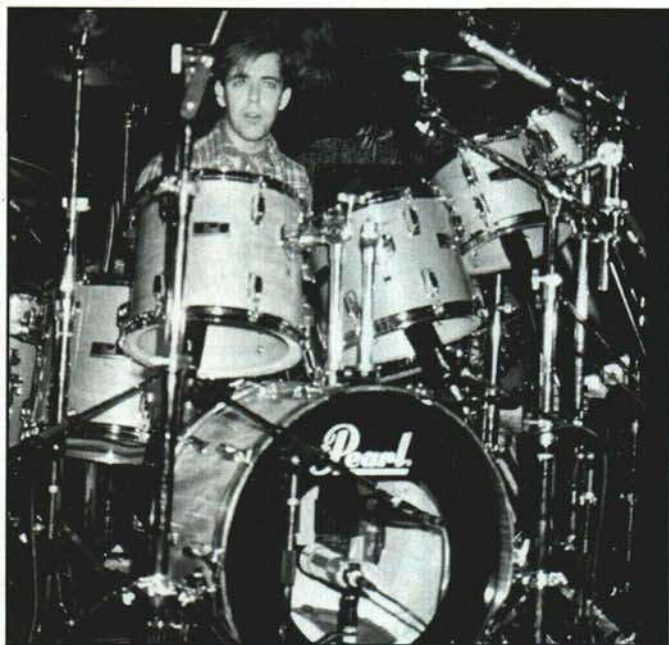
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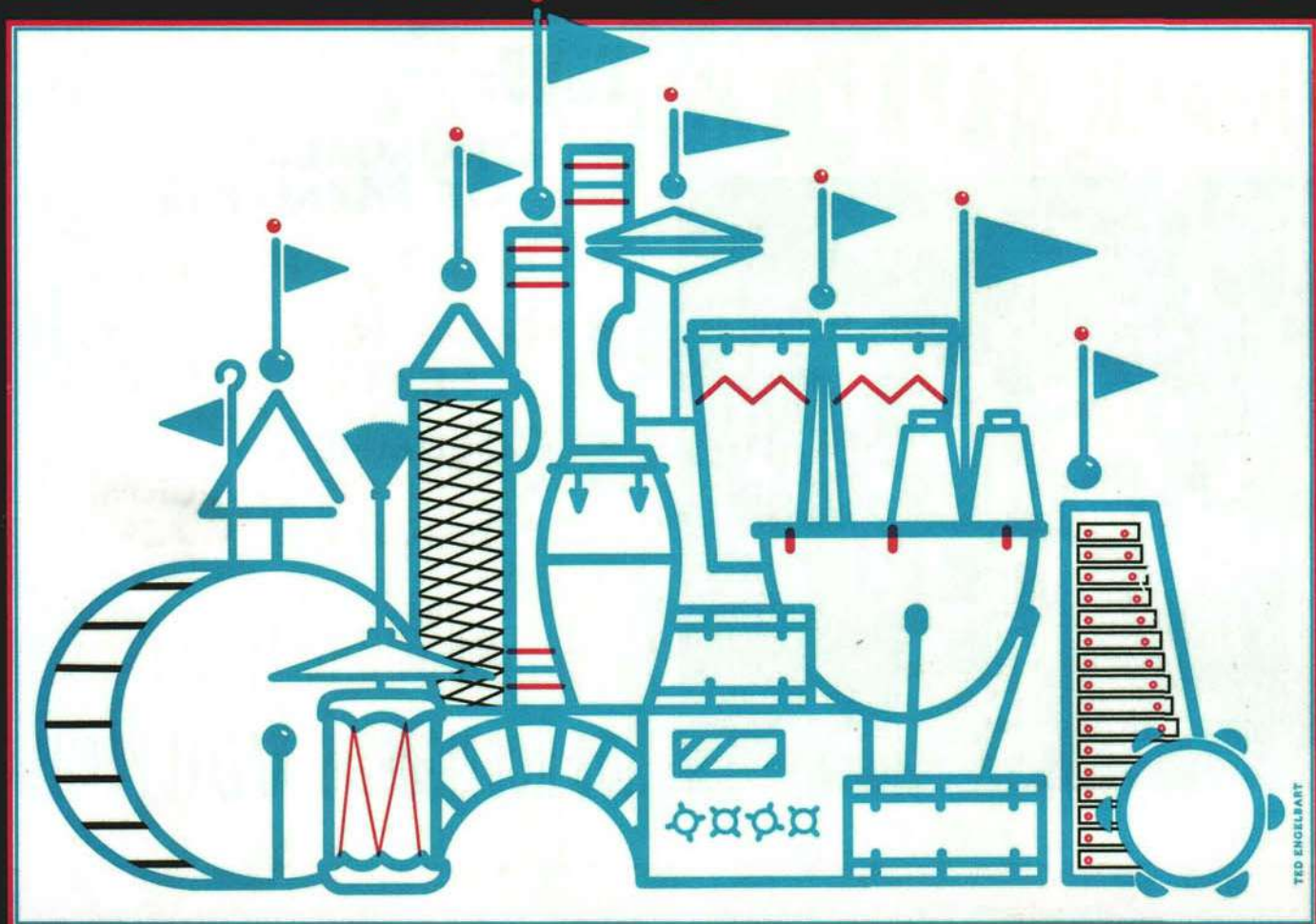
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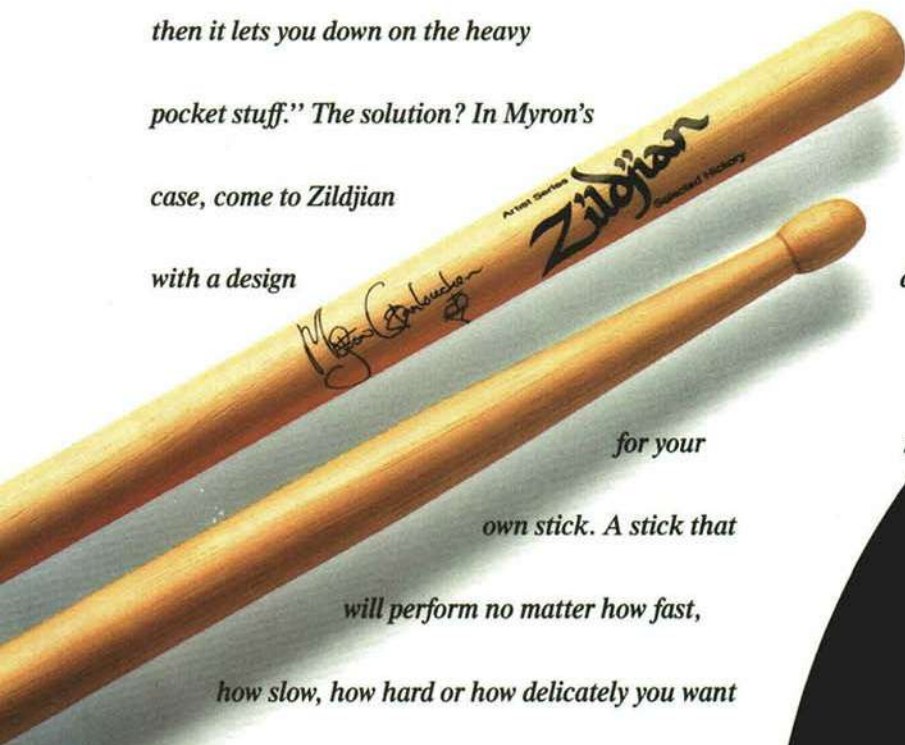
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